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# OVERSTREET

COMIC BOOK MONTHLY

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October
1993

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# A LETTER FROM THE PUBLISHER

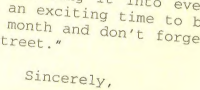
The Overstreet staff has just returned from The San Diego Con, the largest comic book convention in the country. It was a real pleasure to meet so many comic fans and serious collectors from all over North America. The CBM staff and I sincerely enjoyed making new friends as well as getting to see and talk with all our old acquaintances.

If you attended San Diego, you couldn't miss us with our new T-shirts, new display, and the throngs of comic fans crowded around the Overstreet Productions camera, set up at our booth. The camera was there to film collectors for a documentary we're producing about the hobby of comic book collecting (scheduled to air in the near future). All of us were truly amazed by the sheer number of Overstreet readers and supporters who stopped by our booth to say hello and participate in the documentary. It was a wonderful surprise!

And the surprises didn't stop there. Our editor in chief, Gary M.Carter, has ink on his face… and not the way you might think! While at the San Diego awards banquet, Gary was privileged to present a coveted "Ink Pot" award to comic pioneer Vincent Sullivan. But while he was there, Gary received one himself! I must say that his unrehearsed acceptance speech was most eloquent - "Uh… um… er… uh… wow… I'm blown away!" Even though *he* was surprised, his award was no surprise to us. The entire Overstreet staff congratulates Gary for this well earned award. You see Gary, hard work and dedication to the hobby does pay off.

But The biggest surprise of all was the incredible size of the convention. In all the years I've attended San Diego, it has never been larger, more professional, or more exciting than it was this year. Many dealers reported record sales of Golden Age and Silver Age comics and it looks like we have our work cut out for us, both analyzing the mountain of pricing data we've collected, plus incorporating it into even better Price Guides in the future. What an exciting time to be in this wonderful hobby! See you next month and don't forget to tell your local shop "Make Mine Overstreet."

Sincerely,



Robert M. Overstreet

PS. If you'd like to be in our documentary "The Amazing World Of Comic Book Collecting", I invite you to stop by the Overstreet Booth at the Philadelphia ComicFest in October and tell the world about your favorite comic books and why you like them! Those who do will receive a limited edition trading card by Image artist, Jae Lee, and some other great Overstreet GiveAwayGimmicks! I look forward to personally meeting each and every one of you… see you in Philadelphia!

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OVERSTREET
COMIC BOOK MONTHLY

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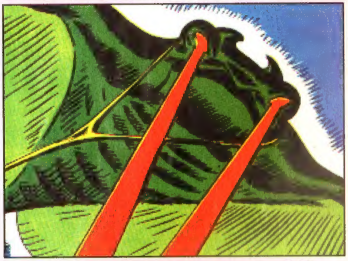

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**Issue Number 6, October 1993**

# 2 Amazing Events At The 1993 San Diego ComicCon!

Sometimes, without warning, one of those once-in-a-lifetime events comes along, just when you least expect it. Even rarer are two such events occurring back to back! But that's exactly what happened at two of the programs during this summer's San Diego Comic Convention.

The first event was amazing all by itself. Many who know me are aware that I've been an avid DC collector for many years. And along with my passion for collecting, I've also been interested in documenting "DC History" clear back to the beginnings of this important company in 1935.

Those who take the time to explore the early history of DC will eventually discover the name Vincent Sullivan listed as the editor on a number of historically important comics.

Imagine being able to say that you were the editor for Action Comics #1, Detective Comics #27, Superman #1, Batman #1, and New York World's Fair Comics 1939.

Imagine being able to say that you invented the first Romance comics and the first War comics. Or that you were the one who had the vision to actually hire Siegel & Shuster (the originators of Superman) when no one else would.

To say that Vincent Sullivan is a comic book pioneer is the most grievous of understatements. Many respected comic book historians have suggested that a more accurate analysis of history would say that, if not for Mr. Sullivan's creative genius during the Golden Age, the comic book industry as we know it today would not exist.

So to be asked to present 92 year old "Vinny" Sullivan, with an Ink Pot award at Friday night's banquet was truly a DC collector's dream come true. It is a moment I will always remember.

But the "convention of the incredible" held a second miraculous experience the very next day! Innocently announced as the "great Golden Age Reunion", It was an event that will never be repeated.

Those who were lucky enough to brave the early hour of 10:00 AM, were rewarded with the ultimate "grand daddy" of all convention panel discussions.

Imagine if you will the following legends of comic book creativity assembled all together on a single stage, all at one time!

Sheldon "Shelly" Moldoff, Vincent Sullivan, Murphy Anderson, Julius Schwartz, Gil Kane, Russ Heath, Dan Barry, Paul Norris, Marty Nodell, Dick Sprang, and a special guest appearance by Harlan Ellison.

The response of the crowd was electric, the disclosures and discussion from the panel momentous, and the photo opportunity of historic proportions.

I think Harlan Ellison probably said it best: "In order to appreciate what we have today in the hobby and the industry, we have to remember the past".

Harlan is right! I personally believe that appreciating the rich history that these comic book creators have to offer us is really at the heart of being a comic book collector. Without the connection to past that these living legends provide, the actual comics seem somehow incomplete.

Maybe those who merely invest in comic books look only to the future... and those who collect look only to the past....

Maybe those who love comic books do both... See ya at next summer's convention.

Best,

Gary

Gary M. Carter

## LETTER FROM THE EDITOR


OVERSTREET COMIC BOOK MONTHLY

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# CBM NEWS

The month of August was hot not only because of the weather, but also because it's traditionally the hottest month in the comics cycle. It was no different this year, and here's why:

**BATMAN #500 & SUPERMAN #82 TOP ALL COMIC SALES**

One of the jokes going among the competition is that DC stands for "Dead or Crippled". As far as DC is concerned though, the competition can cast as much shade as they want, because *Batman* #500 and *Superman* #82 are the biggest selling comics for the month of August and helped put DC firmly back into the #2 slot as far as publishers are concerned, and almost a hair's breadth away from #1 Marvel.

How big were these two books? Each sold out their initial 2 million print runs of collectors and newsstand editions. That's how big. They sold so fast that major distributors Diamond and Capital City had immediate orders in for second printings, which DC kicked the same day as the first printings were being shipped.

Of course, Superman's official return was a major media event with coverage ranging everywhere from Entertainment Tonight to all the major newspapers. That's something you just can't ignore and our #1 event for the month.

**SAN DIEGO COMIC CON BIGGEST ONE YET**

This year's San Diego Comic Con was the biggest one yet, with unofficial attendance figures ranging anywhere from 30,000 to 35,000. It seemed to have put some kibosh on much of the negativity that had been festering inside the comic industry by showing that the international event could still bring in tons of comic fans from all over the world. DC stole the show without even having to make any major announcements, mainly because of the above. Also making good impressions at this convention were Dark Horse, Malibu and new publisher Majestic as well as trading card company SkyBox.

One of the more interesting announcements was that Comic Con organizer, David Skroggy, would be leaving San Diego to join Dark Horse as their new Vice President of Publishing. Sounds like a smart move by those guys up in Twin Peaks-land. Also, if the way things went at the Con are any indication, they have accumulated enough industry momentum to carry them well into the future.

**MALIBU STARTING "CREATOR-VERSE"**

The Creator-verse (there's two potential names for this new universe, but Malibu is withholding them pending trademark clearance) will be made up of a series of creator-owned comics. What really distinguishes this imprint though, is the names involved: Jim Starlin, Howard Chaykin, Gil Kane, Walter Simonson, Dan Brereton, Peter David, and Dan Jurgens. The first two titles out the shoot will be *Breed* by Starlin and *The Power & The Glory* by Chaykin. They are slated to be released in January, 1994.

**MARVEL MAKES MIDNIGHT SONS ITS OWN IMPRINT**

You didn't think we could leave this issue's news without something from Marvel, did you? The news out of there is that they will be taking their Midnight Sons titles and giving them their own imprint. Editor extraordinare, Bobbi Chase, is the Group editor on the project and she's hard at work towards getting it ready for this October.

After the *Siege of Darkness* story arc this September, a number of the Midnight Sons will be dead, although since we're dealing with the super-natural here, that's a very relativistic term. The titles that are involved are *Ghost Rider, Night Stalkers, Darkhold*, some special editions of *Marvel Comics, Morbius*, and *Blaze*. Also joining the imprint is the soon-to-be former sorcerer supreme *Dr. Strange*.

You read that right, former sorcerer supreme, Dr. Strange, will become a Midnight Son and a new sorcerer supreme will be added to the mix. Also added to the group of writers under Ms. Chase will be one of the best bad boys in the business, David Quinn (Faust). Quinn promises that you won't see Steve Strange hacking people into little tiny bits while singing "Poppa's Got a Brand New Bag", but he does promise that he'll put in some new twists or terror to the good doctor, just more in the psychological and mystical arenas.

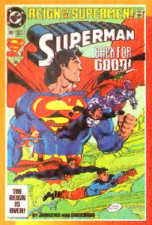
Chase also informed us that *Night Stalkers* will be revised after two of its heroes are killed off. The survivor will be *Blade, The Vampire Killer* and the title will go under his moniker from that point on. Also expect Blade to have to contend with the return of the king of the vampires in the future. I'll leave it to you to guess who. He'll have his own title (again) as well. ■

Above: Ghost Rider and Doctor Strange from Marvel's new Midnight Son's Imprint. © Marvel

**By Steve Fritz**

# NICK'S PICKS

Tired of wading through the barrage of supposedly hot comics, only to find they really weren't that great? Having trouble finding a comic to actually read? Look no further, because every month I'll be filling these pages with the best of comics' recent offerings, rating each book on a scale of 1-5 stars. And away we go…




© DC Comics

★★★ **SUPERMAN #82 (DC)** - This month brings to an end *The Reign of the Supermen*, a storyline that has gotten almost a massive amount of media attention. With the remaining new Supermen, Supergirl, and Green Lantern in the story, the book has the feel of the old *Superman Family* title. The story is in the vein of the Dennis O'Neil/Curt Swan issues of the early 1970's. Not only has editor Mike Carlin brought us an unprecedented story in Superman's life, but he (along with the writers and artists) have fleshed out a new supporting cast filled with some great characters. This book presents us with a fresh new look at the Man Of Steel!

★★★ **BATMAN #500 (DC)** - In spite of all the controversy and hoopla, Doug Moench seems to have pulled it off. The long awaited 500th issue is both suspenseful and a good read. The new modernistic costume (huge cape and knuckle knives) is a shocker, the new Batman (Jean Paul Valley) is a scrapper with his own distinct, even more obsessive, personality. Also, departing artist Jim Aparo delivers some of the best work of his run, while oncoming artist Mike Manley nicely blends the styles of Al Williamson and Klaus Janson, producing surprisingly good results.

© DC Comics

© Marvel

★★★★ **CHILDREN OF THE VOYAGER #2 (Marvel)** - The first title to come from Marvel UK's new Frontier imprint, *Children Of The Voyager* is the story of Sam Wantling, a man born without a soul, trying to escape from his predestined fate. Although last month's first issue got off to a slow start, issue #2 kicks the story into high gear and gives the reader something to look forward to. Nick Abadzis is crafting a story much in the vein of Vertigo writers like Garth Ennis, Pete Milligan, and Neil Gaiman. This is a story that disturbs the reader, yet compels him to follow along for the ride. When Marvel UK managed to rope artist Paul Johnson into illustrating this book, they almost guaranteed themselves a hit! Some raised an eyebrow at a Marvel attempt to tap into the Vertigo market… but this is a worthy attempt.

© John Byrne

★★★ **JOHN BYRNE'S NEXT MEN #16 (Dark Horse)** - For the last couple of years I'd felt that John Byrne seemed to have lost that creative edge that I had found so attractive in his earlier work. Then I picked up *Next Men* and was taken by surprise. Byrne is crafting a clever, intelligent thriller, couched within the super-hero genre. For the past several issues he has been running a back-up story called M4, that seemed to have nothing to do with anything in the main series, but in the last two issues the connection has become frighteningly clear. Mystery, espionage, and aspects of a genuine thriller are merging nicely to produce a super-hero comic that exceeds expectations.

© Aegis Entertainment

★★★★ **UNION (Image)** - Mike Heisler's and Mark Texeira's Union is an Image title worth noting. Heisler is able to pull some genuine characterization and depth out of the cliché of the otherworldly soldier trapped on earth, keeping his enemies from running the planet over. The main character, Union, is filled with foibles, fears, and genuine emotion… and in the process of developing a deep relationship with an earth girl. Some female romantic interests are stereotypes, yet this one is actually interesting and three-dimensional. The story combined with Texeira'a art, could make this book a real winner.

**By Nick Wyche**

© Marvel

★★★★ **FIGHT-MAN #1 (Marvel)** - Most people overlooked *Bill and Ted's Excellent Comic* when it first came out, and as such, it was quickly canceled. What we all missed out on was one of the funniest cartoonists working today. As anyone who follows his book *Pirate Corps!* will tell you, Evan Dorkin is one of the unacknowledged gods of Generation X comics... and Marvel has shown the good sense to showcase him! This book follows the adventures of the worlds toughest, rudest, and stupidest super-hero. It's fast-paced and as funny as taking the traffic signs out of a blind intersection. Check this one out!

© Mike Grell

★★★ **SHAMAN'S TEARS #2 (Image)** - Yes, Virginia, there is an intelligently written comic book (In fact this one ranks right up there as actual literature). Unfortunately, it is about to leave Image's hallowed ranks, due to the recent cancellation of a whole slew of books. The story of a young and disaffected Native American, forced to become a spiritual symbol of hope and power for his people, is very powerful. Backdropped by a story of genetic engineering, animal rights, entertainment, and governmental politics, it is incredibly intriguing. I was pleasantly surprised by the power and grace that this book has to offer. In spite of its cancellation, Grell has promised that Shaman's Tears will continue falling... somewhere.

© DC

★★★★ **HAWKMAN #1 (DC)** - Another grim'n'gritty revamp of a classic DC hero, right? Wrong! This Hawkman is very "in-your-face", but there's something more to it. He appears to have some native-American influences, and he may go way past the Katar Hol we've all known and loved. (In fact, he may not be Katar Hol at all!) John Ostrander, who wrapped up the *Hawkworld* series with Tim Truman and brought it to an epic finish, has come back with an explosive new look... and a new attitude. Shrouded in mystery, there's a new hawk in the sky tonight!

© Aragones & Evanier

★★★★★ **THE MIGHTY MAGNOR #3 (Malibu)** - Sergio Aragones? Mark Evanier? Stan Sakai? Tom Luth? Incredible! Any book produced by these four fellas is gar-ron-teed to have fans laughing their heinies off! And sure enough, this one does! Magnor is an amnesiac alien soldier come to this planet at the bidding of an emperor who's so neurotic, that he makes Paul Reiser look normal. He's found by two down-on-their-luck comic book creators who take him home to use as a model. In their apartment, he spends the entire night reading their comic-book collection and is completely ruined from that point on. (Just like many of us!) Able to speak only in quotes from comics, he naturally puts his underwear on the outside and goes out to fight crime. Filled with a more perceptive satire of the comic book industry than should be allowed in a humor book, *Magnor* is a must!

© DC

★★★★★ **THE GOLDEN AGE #1 (DC)** The war is over, the truth can now come out. There was no Destiny's Spear in Nazi Germany that kept America's super-heroes from participating in the war, the Germans just had someone better. Unbelievably better! Now America's greatest heroes can settle back and enjoy their lives in peace, right? Suuuure! James Robinson is the mastermind behind this *Elseworlds* mini-series that brings us a new take on those great heroes of yore. He's weaving a tight, moving, thriller with frightening political, psychological, and sociological overtones running through it. Very ably assisted by artist Paul Smith and colorist Richard Ory, this story jumps off the pages and settles into those disturbing crooks and crannies of your brain. This could be the one that brings old time collectors back into the world of new comics! A very compelling read and highly deserving of five stars.

ADVENTURES INTO WEIRD WORDS

© MEG

# TIME TRIPPING... DC STYLE

The second series of Rip Hunter... Time Master tryouts in *Showcase* #25 & #26 encompasses many of the things that made DC so red-hot in early 1960. They both employ the full-length (25-page) format, which allowed for detailed plot development, and a generally expansive feeling. And, of course, the time-travel theme fixes the series firmly in the science-fiction mode that was DC's specialty during that era. Many of us, back then, thought of the superheroes as an extension of DC's sci-fi universe! And DC really "stacked the deck" on these two issues by assigning the art chores to one of their top talents, the masterful Joe Kubert. Kubert did both the covers and inside art on these two, his only Rip Hunter efforts.

SHOWCASE presents
10¢
APR
Rip Hunter...
TIME MASTER
RIP, WHAT'LL WE DO? WE'RE TRAPPED IN THIS MEDIEVAL VALLEY OF MONSTERS-- WITH NO CHANCE OF ESCAPE!
© DC Comics

***Showcase* #25 (Apr 1960)** - An added bonus to this issue is its cover. It's one of those gray-tone beauties with that wonderful "painted" quality. These (so called) painted covers were another DC hallmark of the times. The dinosaurs menacing Rip and his assistants (Bonnie and Corky) are not actually prehistoric! As Bonnie's word balloon indicates, they are really only a thousand years old - the denizens of a medieval "Lost World".

The story begins with Rip receiving a phone call from a trusted friend, who vouches for a Dr. Senn that he wants Rip to take back to the year 960 A.D. on a secret mission. So Rip warms up the time sphere and they venture back into the past with this mysterious stranger. Upon arriving, Senn goes off alone. But after some hours pass, Rip is about to head out in search of him when the three of them are suddenly surrounded by the troops of King Gamina of Ritannia, and captured. Rip, Bonnie, and Corky are put in a dungeon and the king is about to withdraw when they are visited by a sorcerer who magically appears in the room. This is "Cholorus", Gamina's rival, and the two are involved in an intensifying power struggle over control of Ritannia.

That night, Rip uses some good old Yankee ingenuity to bust them out of jail. He pulls a rope and a flashlight from his backpack. Then he lassos a chariot parked outside the barred cell window, and ties the rope to the bars, and then

**By Pat S. Calhoun**

spooks the six horses with the light... Of course in a typical DC plot twist they go out of the frying pan and into the fire, as they are quickly apprehended by Cholorus, who drops them off in the "valley of monsters".

Not all the inhabitants of this strange zone are prehistoric. They also encounter a giant porcupine - two-legged, walking erect, and with the ability to hurl its quills like deadly missiles. But the resourceful Rip Hunter copes with these creatures, and eventually they make their way back to be on hand for the final confrontation between Gamina and Cholorus, and a reunion with the elusive Dr. Senn.

As happened not infrequently in these DC opuses - the plot "climax" is somewhat telegraphed and trite; but in many cases by that time the reader has encountered enough satisfying stuff so that the weak ending isn't too much of a letdown. The characterizations in this series weren't particularly deep - certainly in these two issues there isn't much spark between Rip and Bonnie, and Corky merely cheers from the sidelines. Maybe these roles were limited so as to focus on the different historical milieus which were the real stars of the stories.

***Showcase* #26 (Jun 1960)** - This second Kubert effort features "The Aliens from 2,000 B.C.", which made memorable use of the "ancient astronauts" idea. This time the team is lured into the past by a recently unearthed Egyptian carving depicting icons of some "gods" quite unlike the deities of the day. On this trip they travel as a foursome- Rip's pal Jeff goes along for the ride. After they've put almost four thousand years behind them (or is it in front of them?), they discover a group of space invaders out to conquer the world. And our heroes hasten to Earth's defense- although the alien's advanced weaponry looks pretty daunting. As things go on, the odds get evened up a bit when Rip and company run into some alien "good guys" attempting to thwart the invasion by the alien "bad guys". The theme of alien menace was definitely a staple of DC sci-fi; one that wasn't always the friendliest political parable, but did make a good vehicle for human wit and courage to triumph over various cosmic threats.

I know I'm not revealing too much plot if I say that Rip helps save the day, because if Earth had been taken over by aliens back in 2,000 B.C.- we'd probably have heard about it... but, although the plot plays out with all the usual machinations, it is the conceptual strength of this one that makes it a DC silver classic.

Rip Hunter did go on into his own title which began in April 1961 and ran 29 issues through the end of 1965, when DC's sci-fi machine was starting to run down. And I should also mention the first two *Showcase* Rip Hunter issues, #20 and #21. #21's cover date (August 1959) perfectly coincides with the cover dates of *Mystery In Space* #53 and *Tales Of The Unexpected* #40, the epic issues which began series for DC's interplanetary duo, Adam Strange and Space Ranger.

Kubert's meticulous rendering really shined in *Showcase* #26 - the full-page splash panel for Chapter Three where Rip gets caught in a "plasti-bubble" shot from an alien weapon is particularly brilliant... with a good assist from the colorist giving the bubbles an awesome rainbow sheen.

As a last word on these two books I just want to point out what was going on in DC's other tryout title at this time. It was none other than the epic *Brave and Bold*. #28 and #29... featuring the first two adventures of the Justice League of America! To my mind, this is proof positive that these few months represent a peak moment for Silver DC. ■

GREG HILDEBRANDT

# TWIN SONS

## Tim & Greg Hildebrandt

**What was your earliest contact with comic books and science fiction.**

Tim - I remember a lot of Superman covers, around the time he was on radio. Greg and I listened everyday after school, 5 days a week. The star was Bud Collier. We were born in 1939 so we must have been about 5 years old.

Greg - We used to collect comic books back then. Comics were a common thing, at least back in those days they were. We lived in Detroit and we'd go up in Maryland to get them. We had a lot of buddies that also collected comics, and we would all get together and swap comics. You know, "I'll give you a Batman for that Superman." We had them all in our hands. I still remember them, wow, I'd like to have them today.

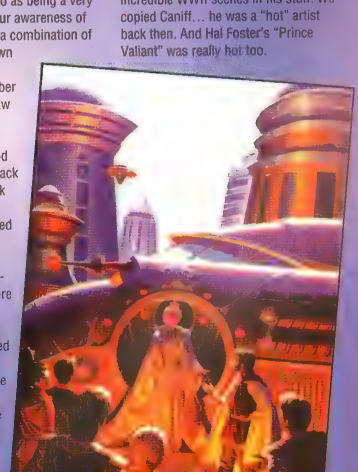
Tim - Well, in fact that's what I'm doing today, I'm kinda like going around now and trying to find all my comic books that got thrown away over the years.

**When did you first know that you wanted to be artist and had talent?**

Tim - I think we both started the same time. My mother said we were drawing since we were about three, but I remember what really turned me and Greg on to art was when my mother took both of us to see Disney's "Pinocchio" when we were about five years old. For some reason, that movie stands out in my head as being a very significant event in our awareness of art. We always drew a combination of animation and our own comic books.

I vividly remember one time, after we saw the film "Abbott and Costello Meet Frankenstein", around 1942-43, we came back and did a comic book on the Wolfman and Frankenstein. We used to draw a lot of our own comics.

Greg - I remember that while we were growing up on the East side of Detroit, we were really excited by about a half a dozen guys that were really good artists, and all of them were doing comic books and comic strips. I especially remember Milton Caniff and his "Terry And The Pirates" strip. That was a great one. He drew a lot of incredible WWII scenes in his stuff. We copied Caniff... he was a "hot" artist back then. And Hal Foster's "Prince Valiant" was really hot too.



Left: DC's Cover of the Month: Original art from Greg Hildebrandt's Spectre #11, © DC. 1993
Above: Tim Hildebrandt's 'Vendetta' from M.S. Murdock's Book, © Tim Hildebrandt, 1991

Tim - I think the comic strips were really a huge influence. Alex Raymond's "Flash Gordon" and Burne Hogarth's "Tarzan" was great too. Sunday newspaper strips were as much of an influence as comic books. We also loved "Little Nemo's Adventures In Slumberland" by Winsor McCay. It was a really good strip and beautiful art.

**Were there any comic artists from the 1950s that influenced you?**

Greg - The artists for one company really knocked me out. It was Bill Gains' EC. The artists were incredible. Wally Wood, Bill Elder, the whole group. Those are the artists that really stick out in my mind... but, of course, back then we were reading the EC comics like there was no tomorrow... but as kids we were unaware who drew the stories. We also liked Sheena in *Jumbo Comics*. We were around 12 - years old at the time.

Tim - We also loved Frank Frazetta... Actually he's my favorite past and present... has been for a long time... in fantasy comic art is Frank Frazetta. And Joe Kubert became a huge influence early on when we became aware of his stuff. That was also around the early 50s. The *Sinbad* that Kubert did for Avon was great.

Greg - C.C. Beck was great too! I loved *Captain Marvel Adventures*. Another artist that Tim and I liked was Jessie Marsh. He actually drew more covers than you can believe. We are big Marsh fans. Also Lou Fine, and certainly Jack Kirby. They were very significant as far as I am concerned. Matt Baker also.

Tim - And Alex Toth. Alex is incredible, one of the all time greats.

**Where did you learn the incredible lighting techniques you use in your work?**

Tim - Anthony Wyatt probably, and also watching a lot of films.

Greg - Photography really helped, we were really into it. We did it for a living for a few years. I think the awareness started when we first watched the Disney films way back with Pinocchio.

Tim - Think about the incredible lighting in Pinocchio. Especially in the work shop sequences... that's what painting is all about. Your painting light in a picture, so it's dramatic.

**What are some of your favorite films?**

Tim - Animation... on the top of my head I'm going to say "Fantasia". Then for Black and white films I'm going to say "Treasure Of The Sierra Madre" and "Sunset Boulevard".

Greg - Black and White would be "King Kong". Animation would be "Snow White", "Pinocchio", or "Fantasia". For sci fi it's George Pal's "War Of The Worlds".

Tim - I like "War Of The Worlds" too! It had so much in it.

**You had indicated earlier that the art that appears on the cover of CBM #6 is special in some way. How so?**

Greg - True! It's the first work that Tim and I have done together since 1981. That's more than a decade. There's other news too. I have my first comic, The Spectre, coming out for DC in about a week. I started to look at the new Spectre and I really loved that story... I think John Ostrander is doing a nice job. I said I wanted to do a Spectre cover so Dan Raspler, the editor, said great. He gave me 11 to do! That blew me away, and I had a ball with them.

Tim - DC's Direct Currents chose Greg's Spectre cover as cover-of the-month for August. I'm doing Silver Surfer.

Greg - Now Tim and I have a whole bunch of stuff lined up for Marvel. We are going to be doing three posters. I'm going to be doing Captain America and Red Skull. And then the two of us together will be doing X-Men 2099.

**Continued on page 16**

Tim Hildebrandt's 'The Mutant Warrior", © Tim Hildebrandt, 1991

# SANCTUARY PRESS

Sanctuary Press was started in the fall of 1992. It is a new independent company that will be releasing one title in December 1993, and four more in 1994.

Owned by Stephen and Beatriz Henel, their main goal with the first publication is to create an intriguing character that they themselves would buy, without hesitation.

Stephen and Beatriz researched the comic book market by starting a convention dealership, and traveling around the country buying and selling Comic Books. "We learned about what people like in today's market, and how different age groups respond to different mediums."

They also found that there was a huge, virtually untapped market for quality, non superhero books. Comics like *Sandman* and *The Crow* quickly attest to the potential of this market.

In the words of Steve Henel, "the Company was started with three major concepts: To present a popular mainstream alternative to the superhero dominated comic book market, to present the absolute best in art and stories, and to have loads of fun."

Sanctuary Press will reveal the origin of their premiere character, Xenya, in adventures that take the reader to places like ancient Egypt, England during the height of the Druids, and Spain under the bloody lash of Spanish inquisitors.

After one year of research and development, the character of Xenya was born, with the basic story format consisting of short stories revolving around this novel character. Some of the planned story lines will be complete in themselves, while others will continue through several episodes.

The first issue has three stories, two that will continue and one that is complete. One of the stories takes place during the infamous Spanish Inquisition, while another is set in Manhattan's Lower East side. Readers slowly gain insight into the complex character of Xenya, while accumulating clues about her mysterious origin.

"We developed this type of character to create a playground of sorts for the great talents in the industry" admits Stephen. "We've already been approached by a number of excellent and well known artists. Beatriz added, "People are constantly coming up with very unique ideas concerning Xenya... ideas that we never even dreamed of... and many of these ideas will eventually become part of the storyline."

Henel further stated "one of the central philosophies of Sanctuary Press is artistic investment. To get the best work from an artist or writer, a publisher must give back something that these creative talents can actually feel a part of. Our system is set up so that every contributor becomes part of the team."

Beatriz added, "not just because the more issues that are sold the more money everyone makes... but because we want this project to be both a source of fun and pride for all involved." Sanctuary Press plans to take all contributing artists and writers on tour to promote this team feeling. The cast, so far is as follows: Beatriz Henel - writer; Stephen Henel - writer; Tim Hildebrandt - covers/pencils; Richard Kane Ferguson - pencils and inks; and Louis Small Jr. - pencils and inks.

The second issue will also include Bill Langley, the famous Disney illustrator, and a surprise artist that Henel says "is sure to create a stir."

Sanctuary Press will be soliciting its first issue of Xenya in October for December release, and they also plan on distributing a signed and numbered limited edition at the Philadelphia Comic Fest in October. So, keep an eye out for the very exotic Xenya in the near future. Xenya will be available to all ages and will start with six issues the first year, then move to a monthly schedule. Sanctuary Press will also be releasing four other new titles to be announced with the release of Xenya.■

Upcoming From Sanctuary: Lorelei, art by Lou Small, Jr., colored by David Sorensen, © Sanctuary Press

By Gray W. Tracer

Tim - You know… I have seen Greg work for 14 years… and He's been more nervous about the comic work than I've seen him in a long time.

**What do you think contributed to the nervousness?**

Tim - Cause he really wanted to do something in the comic book industry, and this was first rate. All artists are continuously trying to achieve something better than they've ever done before. So he was really a nervous wreck designing and painting it. In all that nervousness, the Spectre cover came together like magic. In fact, he did it in a record three days! It's beautiful.

Greg - I was totally enthusiastic about it. Tim and I both are in awe of the comics. I'm in awe of the great work comic artists do. I look at it as a privilege… It's a reverse fan situation. I am just as much of a comic fan as anybody else. The whole thing blows me away… doing the Spectre cover was an honor. I'm still very nervous about what the response will be. I'm 54, to be now coming into the comics and comics is really a lot of fun for me too. You're younger and you start with the comics, then you move on and become an illustrator then finally you get to go back again. I'm as turned on about the comic work just like I was when I was 7 years old.

Tim - I also wanted to say that we consider it a distinct pleasure to be on the cover of Overstreet. The Price Guides you publish are the "bible" to me and I buy every issue… they are great.

**Could you tell CBM readers about some of your other upcoming projects?**

Greg - First thing is the Marvel posters. We went over to talk to Tom DeFalco about the project. There's three posters and other stuff that we can't talk about yet. We are working with Stan Lee on something incredible. It's a project that Stan has been wanting to do for 10 years and we have been asked to do the art work for - dare I say - an animated film! We can't tell you what the subject matter is right now but it's something that Stan's been dreaming about for a decade.

Tim - It's definitely a Marvel character. We would work as the pre-production designers. At this stage, who's to say what this project could evolve into…

Greg- We are also going to be working on a Superman book at DC. That's will be a hard cover and it will have approx. 20 paintings in it.

Tim - As you know, we work on other projects besides comics. We've got a million other things going on. We are also planning a graphic novel, a book on King Tut's Tomb, A Dragon pop-up book, a fantasy novel, art plates for the Danbury mint, and a fantasy calendar for 1995, among other things.

**What's the biggest challenge facing the brothers Hildebrandt in the future?**

Greg - The biggest challenge is probably moving toward film. Like with this Stan Lee project… that looks like a big opportunity. Film is something that we like too. It all works together, comics, animation, photography, and film. We've done a little bit of it all. It's all kinda like one tapestry.

**Which of your own works are your favorites?**

Greg - It's the one I'm working on now and the one I'm about to do… the one around the next corner. After 14 years, we are always striving for something new and different in lighting, color, and composition.

**Thank you both for spending time with CBM readers.**

Greg - It was a pleasure.

Tim - Let's do it again

END OF INTERVIEW.

Tim Hildebrandt's 'Flar and Mnementh' from *The Dragonriders of Pern* calendar, 1985, © Tim Hildebrandt, 1991

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# Comic Book News, September 15, 2012.

Welcome to another edition with all the Comic Book News that's fit to print…

**Item:** Well, it's official. The McFarlane Entertainment Group (MEG) has finalized its purchase of The Marvelous Marvel Conglomerate (TMMC) after a year of negotiations. The news sent MEG stock soaring to new highs today, along with the prices for early issues of Spawn. Sales of $850 have been reported for #1 - now twenty years old. Following his acquisition of the National Hockey League and the hostile takeover of Sony International, the MEG Empire (named after Todd McFarlane's second daughter, who heads the Pacific Rim branch office) continues to expand with no end in sight…

The Toddster confirmed plans for a Spawn/Spider-Man crossover but surprised everybody with his announcement the Kid Violator would kill the web-slinger, as well as Aunt May! "And they're never coming back!", he promised.

Asked what would happen to the thirty Spider-Man titles, he added "Aren't we all a little tired of seeing a new issue every single day? I'm canceling them all, except Li'l Spidey - Meg likes that one." Members of the press corps cheered in response.

**Item:** Yet another publisher has jumped on the Federal Pre-School Literacy Subsidization Plan (FPSLSP) bandwagon. Following Dark Horse Entertainment Group's (DHEG) lead with their successful Day Care Line ("Day Care… Cuz We Care") of titles like *Li'l Aliens, Li'l Predator,* and Li'l Johnnie Byrne's *Next Li'l People* comes word that the Valiant Entertainment Group (VEG) is coming out with *Turok, Li'l Dinosaur Hunter/Catcher.*

VEG head honcho, Jeanette Kahn, was quick to clarify: "This will not be a pint-sized version of our character. He's the Turok we all know and love, but he'll be hunting - er… I mean, catching baby dinosaurs. But it's still got the word (*Li'l*) in the title, so it qualifies for government co-op and distribution." Pretty sneaky, Jeanette. (By the way, J.K., I love your new stationery; X-O X-O to you, too.)…

Bart Sears is set to draw the first one and a half issues and promises that "any blood will be colored bubble-gum pink to de-emphasize the violence which, after all, is an integral part of dinosaur hunt - uh… catching." Right you are, Bart…

Out of the bag dept: Watch for *Andar Jr., Great Grandson of Stone,* set to debut next spring.

**Item:** Do you want small fries with that? dept: Marvel's line of Little Hitters may soon be history (see above) but some titles were popular. *Little Punisher's Notebook, The Little Fantastic Tree-ana-half,* and *I'm Just a Little Thor* will definitely be missed. Easy with that ax, Toddmeister.

**Item:** Not one to be left out, Malibu has unveiled details for the Nurseryverse, populated with lovable characters like Little Ferret, Very Little Man of War, and Extremely Little Protectors. Malibu confessed that plans for paper made from recycled diapers have been scrapped since laboratory testing showed that plastic bags would have to be changed four to six times a day… (Personally, I think enough is too much with all these kiddie comics being published. Are these stories actually being read and hopefully mangled, or are they just sitting in warehouses? After all, the print runs have been staggering!)…

And speaking of the runs, rumors persist that the distasteful and repulsive Preemie Line is yet another attempt by Fantagraphics to raise money. Come on, Gary! With titles like *Harvey Peekaboo: I.C.U.*, and *Wendy Whitebread: Registered Nursing Assistant,* how long can you pretend?… Remember the Ultraverse from the 1990's? Well, Prime is making a comeback with a new partner who may get her own title as well. Stay tuned for *Prime/Integer #1.*

**Item:** Speaking of team-ups, Jim Shooter is going back to his roots with a Defiant/DC collaboration tentatively slated to be called *ProtyPlasm II.* I guess you can go home again.

**Item:** The funny animal renaissance launched by the Kitchen Sink/Disney merger is already causing a stir, especially the controversial Daisy & Minnie one-shot by Bisley. Yo, Simon - is the *Pluto & Omaha Special* a rumor or what?

**Item:** Mike Carlin, president of DC Comics, revealed plans for The Third ("and this time we really mean it, I think") *Death of Superman.* Plans call for at least forty characters coming back, all claiming to be the Man of Steel, in a storyline called "A Virtual Plethora of Supermen".

**Item:** What a coup The Eclipse Group (TEG) has scored! Under the recently passed "Are You Kidding? What Right To Privacy Act?", TEG has acquired the rights to the likenesses of every human being in the world via their Human Race card set. "We're going to put the trading back into trading cards," vowed Cat Yronwode. "Who isn't going to want his or her own card? It'll be great!" Chase cards will include 17,000 different fiesta ware holograms.

**Item:** Quick on the draw dept: Image beat out a big crowd by printing an ashcan edition of *Umbrage #1* after it was discovered that umbrage was the only noun in the dictionary that had not been used as a comic book title. Most publishers, upon hearing the sad news, agreed that they'd all have to resort to verbs from now on…(One anonymous but embarrassed chap who asked that his name be withheld was heard to admit, "I thought we already had a villain called Umbrage, but it turns out I was thinking of Chagrin. Boy, is my face red!)…Tell it to Webster, pal.

**Item:** The results are in! According to the latest edition of *Comics Buyer's Guide to Comic Buyers Guides that Comic Buyers Buy* (CBGCBGCBB), there are now more price guides and magazines about comic books than there are comic books! The A.C. Nielsen Company, who compiled the survey, immediately announced that they, too, would be coming out with their own price guide for comics.

**Item:** And with that neat segue, it's time for everyone's favorite part of the program - MarketWatch! What's Hot and What's Not in the wacky world of comics.

What's Hot: Impact! Nobody kept these suckers and they're twenty years old. Extremely low print runs are driving up the prices, especially the extremely scarce *Black Hood #3* and *#4*… Also on everyone's want list is Pendragon. (Am I the only one who bought this book way back when?)…

What's Not: Everybody's got *X-Force #1* (c'mon, admit it) but low grade copies are just impossible to find! Any poor to fair copies sell quickly at 2X guide. Recent sale - *#1* with ripped card in fair condition with waterstain for 15¢ *Andar, Son of Turok #1* with simulated dinosaur skin cover sells briskly at 25¢. Hey, with an initial print run of eleven million plus, these babies won't be extinct for a long, long time.

And that's the way it is on this day, September 15th, 2012. So long for now. ■

By BRUNO ANDREACCHI

# Cash Paid For Historic "Ashcans!"

## Do you have an unidentifiable comic with an odd black & white cover and color interior?

### It may be an historic "ashcan!"

In the early days of comic book publishing, there was a never-ending battle between highly competitive businessmen to lay claim to every conceivable comic book title. In order to properly register the title with the copyright office in Washington DC, publication of the book was required.

In the heat of competition, crafty comic book publishers developed a system to fool the government into believing that the book had been produced. They produced "ashcan" comics! These "imposters" existed only for legal registration and were never sold.

***"Ashcans" usually had black and white covers (often Velox prints) stapled to color interiors from previously printed comics.***

One "ashcan" comic was rushed to the copyright office in Washington DC to register the title and logo art. Another was placed in the publisher's files. Often extra "ashcans" were made and given to editors and other employees as souvenirs. Sometimes these rarities surface in today's comics collector marketplace.

Recently signed and numbered limited edition "ashcans" have appeared on the collectors market. Though highly desirable, these modern-day collectibles are not traditional "ashcan" editions.

***Genuine historical "ashcans" are by definition among the rarest of comic books.***

If you aren't sure that the book you have is an "ashcan" or not — please call me toll-free at **800-344-6060**. I'll help you identify your book and gladly make an offer.

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Is Summer almost over already? It seems like only last week when we were wondering how we'd survive the Summer glut. Now we watch our satisfied customers walk away, confident that we only ordered enough to sell out, and ignored the temptation to buy too much product in order to get the autographed, plutonium-ink, die-cut, limited edition, that looks so good on our walls or in our safes. Er, we did resist that temptation, didn't we?

**DC:** The sales on the "Reign of the Supermen" series have leveled off, albeit at a higher level than when the Man of Steel died. Fans come in almost every day, refusing to believe that it's gonna take a week to get the next chapter of the never ending adventures onto the stands. Interest in Post-Byrne, and now pre-Crisis, appearances has been slowly rising.

Just when Superman returns to the world of comics, wouldn't it figure that Bruce Wayne takes off? Sales of the "Knightfall" stories, new and old, remain high, even as the prices slowly rise. In our operation, a Direct Sales first edition of *Batman* #497 commands ten dollars without an argument. The standard DC line (*Wonder Woman, Flash, Legion of Superheroes, Legionaires, The Spectre,* and the new *Hawkman* titles) remain steady sellers, although *Green Lantern* has slumped as of late. The Milestone books continue to bring in new readers now... not just adolescents, but curious readers of all types who want to read what the excitement is all about.

The Vertigo line slowly is finding its audience with our customers. Anything by Neil Gaiman is highly sought after. The new *Black Orchid* title gives new readers a chance to get in on the ground floor with this enigmatic character, a creation of the late, great, Sheldon Mayer. *Skin Graft*, with its tenuous tie to the mainstream DC Universe, attracts a core of loyal readers who anxiously await the next issue.

*The Batman Adventures* is proving to be a big hit with readers of all ages, but we find it gratifying that young readers can share the thrill of reading stories about the Caped Crusader, just like the older readers. We also did well with the recent *Superman* and *Batman* magazine. When is DC going to wise up concerning its younger readers? There is a huge potential market here that little is being done to reach! Why not a Superman, Wonder Woman, or Captain Marvel title for grade school-age readers? Speaking of the brilliant Shelly Mayer, why not bring back *Sugar and Spike* for kids for all ages, like us?

**Marvel:** People are returning their *Spider-man* titles, as well as the Venom appearances. Ha! September's Fools Joke!!! It took long enough, but even *Web of Spider-Man*'s sales have picked up. The Venom mini-series are still hot, their popularity rivaling that of the Mutant titles. *Deadpool* moves swiftly from our stands, as does *Sabretooth* (although the art is wonderful, the first issue's misogyny made it one we recommended reluctantly to younger readers - there's enough of that crud on the stands without our having to promote more, especially when it comes from the #1 Comic Publisher in America).

The 2099 titles still sell, although *Ravage* (minus the team of Stan Lee and Paul Ryan) is beginning to cool down. Interest in the *X-Men 2099* is keen, as is the eventually-to-be-released *Thunderstrike* and *Wolverine* where Logan's adamantium skeleton is supposedly removed. Sad to say, one of Marvel's most imaginative titles, *Guardians of the Galaxy*, is experiencing slower sales these post-Valentino days.

**Valiant:** The 'speculeech' dumping of back numbers seem to have slowed. The pre-Unity titles are still in demand and the price still at Guide levels or slightly higher for harder-to-get titles like *Magnus, Solar,* and *Harbinger*. Regional interest in *Bloodshot* and *Turok: Dinosaur Hunter* is high. People find the two books so fascinating that they will pay double Guide for the earliest issues. So Valiant is still a good bet for retailers, mostly due to their superior storytelling that will always appeal to fans who actually read their comics, but the days of paying 100% plus for Valiant's is over.

**Defiant:** Thanks to the problems surrounding the *Plasm* #0 binder, we haven't had to worry about restocking the card packs or under ordering *Warriors of Plasm* #1. We have greater hopes for *Dark Dominion*. It ought to be fun introducing a new generation of fans to other worldly wonderment as only Steve Ditko can do it.

**Dark Horse:** The *Comics Greatest World* arcs sell well for a new entry into the superhero field. What will really determine the investment potential of these titles will be to see if Dark horse follows up with these heroes. The *Predator Vs Aliens* by Chris Claremont and Jackson Guice was a big seller for us, and a delight to read a non-mutant Claremont story.

**Image:** Despite worries concerning the company's stability following the decision to not publish the non Extreme-Homage-Shadowline material (and it happened to be some of the company's best works to date), and the announcement that Rob Liefeld was leaving comics to work in Hollywood and to redefine his art style, sales of image titles remains strong. The big success stories here are *Spawn* and *Savage Dragon* as new issues gain sales steam and the demand for back issues increases as new readers jump aboard the bandwagon.

**Others:** Topp's *Satan's Six* sells quite well for us, mostly thanks to the fun-filled stories of Tony Isabella! Chaos Comics' *Evil Erme* has become quite popular in East Central Illinois. Interest in autographed and limited edition print variants (gold, rad, platinum, you-name-it) get a lot of attention. However, some investors have bought a couple of Gold *Supremes* for $50 (full Overstreet value) and the Platinum *Predator Vs. Magnus, Robot Fighter #1* for $150. An autographed *Uncanny X-Men #281*, autographed by Whilce Portacio and John Byrne, recently fetched $35. In our opinion, autographed books, whether signed at personal appearances or through limited editions will become much hotter as time passes. When a fairly "hot" creator signs his/her own book, the price guides go out the window and it's whatever the market will bear!

**In Closing:** As of late, we've put some of our stock in a local card shop, and we've found ourselves thrown (reluctantly) into the regional rumor mill. We are grateful for the good relations we have with most local dealers, as we can build up good will with our customers, and each other, by complimenting our services with the public. Fact is, most customers with a means of locomotion will shop more than one store in an area. By spreading rumors (some of which could profit no one but a libel lawyer), it makes both of us look bad! Cooperation can only help our businesses grow as we reach out into the community to find new readers and customers. Will neo-collectors want to get involved in our "family" when they see that we can't get along with each other? We don't think so! And it's our selection and service that will "keep" a customer, not the degree of fancy that we weave our tales about each other.

So until next time, take care and be good!

**RICK JOSTEN, JUDY JOSTEN**
**Storyteller Entertainment**
**520 6TH Street**
**Rapid City, SD 57701**
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I've been trying to get a report out to Overstreet's CBM for two issues now, but we've been rather busy setting up a new store in Wyoming since July. So, this is the first report and I'll try to cover some of the hot titles and trends so far this summer from our perspective in South Dakota and Wyoming!

First I should mention that our Summer sales are greatly influenced by tourist traffic. In Rapid City we are in the vicinity of Mr. Rushmore, The Badlands and so on, while our Wyoming store is on the beaten trail to Devil's Tower, Yellowstone, Custer Battlefield and so on. Both areas (of course) share the beautiful Black Hills.

June, normally a very good month for tourist sales, was slow, presumably due to the "monsoon season" that hit most of the midwest. Comic sales in June followed the trend of most other retailers in the region, and simply were not spectacular. However sales of standard comic titles to our local year-around customers were steady. Interest in the Superman family titles remained steady throughout the Summer and the interest in Batman titles has been on a phenomenal rise in July and August.

**Current Market** - July's new comic sales are up over 20% from last July and total sales are up 22% for this year so far. However, back issue sales are down 18% from July of last year. The reason for this trends reversal seems obvious: there is a glut of new product on the shelves this Summer ... so much in fact that hardly anyone is buying back issues in order to remain within their budgets. Most of our back issue sales have been to tourists with very little Summer activity with our local customers.

**DC Comics** - Superman is still bringing in new people off the street, those who read the title(s) as a kid are still buying the current storyline, but we expect this pattern to taper off after *Superman #82*. Back issues sales of Superman "Doomsday" titles have slowed to a crawl while back issue sales of "Funeral" titles is nearly non-existent. "The Reign of the Supermen" titles continue to sell well as new issues. As for Batman, early Bane issues are basically sold out and it seems everyone seems intent on keeping hold of their copies for now.

Knightfall sells as well, or slightly better than Superman (even during the "Doomsday" stories) and it seems there is a great deal of interest in the upcoming Knightquest: The Crusade, with Azrael/Batman, but Knightquest: The Search, looks like it will get a lukewarm reception at best. As for associated titles; Catwoman is fairly hot, her appearances in Showcase '93 sold out, and her own monthly title looks to be a strong seller. Most of the people in our area initially interested the Bloodlines storyline have lost interest in collecting the whole

crossover and have reverted to buying only annuals of titles they normally purchase. Trinity is actually doing fairly well in the mid-level range of DC titles.

**Marvel** - The Heavy Hitters are quickly going the way of the New Universe. Even titles like Dragon Lines with good art by Ron Lim are not selling well, mostly due to the Heavy Hitters logo which has become a stigma on these titles. Another line that is slowing down, but has small pockets of popularity remaining is the Marvel UK line. Like everything else this Summer, there are too many UK titles to choose from, and if it's not familiar to readers - they don't buy it. The Maximum Carnage series sold very well all Summer, despite its length (which has hurt most other crossovers - including Infinity Crusade). X-titles still sell very well, but with only a slight rise in interest with the return of Magneto/Anniversary underway. The Avengers have not yet shown a noticeable increase with their upcoming anniversary and crossover with the X-Men. The steadiest rising line of comics from Marvel is the 2099 series, with only Ravage suffering in sales. Anxiety over the publication of X-Men 2099 is high, and I hope it's not a disappointment since artwork from the book that I've seen so far isn't quite as spectacular as I had hoped.

**Image/Valiant** - Deathmate is not a disaster, but certainly is not a blockbuster. So far Deathmate has sold respectably, especially the Prologue, but it appears the price point for the "middle books" is a little too high in our region. Unfortunately, all of the Image/Valiant characters are so new to comic readers, that the "event status" of their crossover is not so great. With so many new characters and teams pouring out of Image (primarily), half the readers don't even know which Universe characters belong in anyway. This crossover would work better a few years from now. Image has suffered this Summer from the overabundance of titles. When they finally got some titles published, it was too many all at once - most readers are sticking with the four or five original titles that came out from Image and are not flocking to buy the spin-offs and miniseries. Back issue sales of titles like *Spawn* and *WildC.A.T.S.* are brisk, especially in Wyoming (where they've been starved for direct sale comics). *Spawn* #1 sells briskly for about $9.50 and #4 goes quickly at $10 (both slightly below guide). We are mostly cleaned out on Valiant back issues, which is fine, since we are seeing a tremendous slow down in "Valiant-mania".

**Dark Horse** - Sales of Comics' Greatest World titles is pretty slow in South Dakota. No one is buying the entire line, most readers just pick up the good looking titles like Ghost. In Wyoming, the $1.00 price point is working much better in an area where the main shopping outlets are Wal-Mart and K-Mart. Whether anyone will stay with his line is unsure. I feel Dark Horse could salvage this line by quickly publishing monthly titles of some of the more popular and better thought out characters.

**Malibu** - The Ultraverse is doing mediocre business here. The non-Ultraverse titles are remaining steady with no real indication of how the upcoming crossover could improve sales. *Star Trek: Deep Space Nine* is eagerly awaited.

The buzz - currently, upcoming Defiant titles and *X-Men 2099*! Until next time - hoping everyone survives the Summer glut of '93!

**DAN FOGEL, JIM PITTS, RICK CALOU**
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A Big Overstreet welcome for all our pals 'n gals to the Comic Detectives pre-San Diego brief wrap-up report (now where did we put that scotch tape?)!

**Golden Age** - Our only recent sale of note was an *America's Greatest Comics* #1 in GD+ for $300. We move most GA books in sunny S. D., so we'll tell ya more next month.

**Silver Age** - Recent examples include: *Marvel Tales* (1st series) #123 in GD+ for $16; a *Magnus, Robot Fighter* #20 in VG for $14; *Amazing Adult Fantasy* #8 in GD for $40; *Adventure Comics* #285 in VF for $50; and a couple of the high grade Magic Lightning Collection, a *Strange Suspense Stories* #36 (a lesser-condition remnant) and a *Romantic Story* #75 in VG for $20, and NM for $10, respectively.

**Bronze Age** - Some of our dirty deeds in this rapidly-growing area include: *Amazing Spider-Man* #180 in NM for a bargain $9; *Batman* #245 in GD- for $3.50; two Popeye Quaker Instant Oatmeal mini-comics for a staggering $1; a *Nightcrawler* #1 in NM for an over-guide $3; *X-Men* #s 145 and 147 in NM for a discounted $10, and a #153 in NM at guide for $4.

**Modern Age** - Some sales in this area include: an *X-Men Annual* #12 at guide for $4, *Excalibur* #s 37 & 38 in NM for an over-guide $4 the pair; *Silver Surfer* (3rd series) #1 in NM for a discounted $8; and a *What If?* (2nd series) #6 in NM for guide price of $4.

We'd love to stay and chat, but we have to keep getting ready for the San Diego ComicCon. Till next time.

**GREG PHARIS**
**San Diego Comics & Collectibles**
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**New Comics** - Ultraverse titles started slowly, but the advertising blitz has paid-off. They are selling very strong. I guess a lot of people are looking at these books like they looked at the beginning of the Valiant line - low print runs, better pick 'em up. Dark Horse dollar comics should be doing better, but they're slow. DC's Superman and Batman titles are selling, if you'll excuse the pun, super.

Marvel's concept of competition is to put out more titles than the next guy. I'm excited to say Marvel zombies seem to be on the wane here. More and more customers are looking inside some of these books and opting to buy others. Will Marvel catch a clue and trim their line? I'm not holding my breath. Maybe it's the Corporate mentality at work here. I suggest to fellow dealers; be very careful on future orders. I would like to see us all remain in business.

I feel that the idea that the periodical "weeding-out" of some retailers is good for business, is a rather parochial and callused attitude. Maybe it's based on the belief that the fewer there are, the more for those remaining. But as the great Ghandi once said, "There's room for everybody." I'd suggest a little more caring and sharing in this industry, not less.

**Just A Bit More Soapbox** - Speaking of sharing, how did it come about the retailers have ended up with the lions share of risk in the direct sales market? The publishers and the distributors presently share little or no risk. We retailers are deluged by ever-increasing amounts of product, but has any kind of return policy ever been instituted? There has been every kind of change in the direct sales market since its conception. But, this one has remained almost sacred, no returns (not even a percentage return policy)! If the publishers or card producers are bent on flooding the market with their product, why aren't they sharing some of the risk for choosing to? Publishers consistently "beg" retailers (via ads) to order their product and to give there books a chance. Yet they won't share some of the risk to have us do so. Would a percentage return policy be a good idea here? I for one would take a chance on a lot of new books, if I new I could return a percentage of those that did not sell. I would like to see all the books, no matter the publisher, be available to the fans. But, as it stands today, it is not financially feasible. I would like to hear your views on this subject, retailers and fans alike.

**Collectors Trivia Corner** - Now for all you DC War fans. Did you know that Lt. Johnny Cloud's real name was Flying Cloud? That his nickname was the Flying Chief, and his first P-51 Mustang was brown? Later it was depicted white. All of this is in *All-American Men of War* #82.

Did you know that Pooch's name (from our Fighting Forces fame) was really Billy and he originally had the coloring of a Golden retriever (*Our Fighting Forces* #49). Then starting with the next issue he was gray, and later just like Johnny Cloud's P-51 ended up white. It's true, you can look it up.

Take care and have fun! Hope to see you at the San Diego Comic Convention.

**LARRY KANE, KHALED ADAMS, MIKE ROBERTS**
**Halley's Comics**
**347 Mountain Rd.**
**Moncton, New Brunswick, E1C 2M7**
**Canada**
**(506) 855-0056**

**New Comics - Image:** *Spawn* outsells all other Image titles. *WildC.A.T.S*, *Stormwatch*, *Savage Dragon*, *Shadowhawk* and *CyberForce* are solid hits. Pitt has been hurt by the long wait for issue two. The ending of some titles has generated much conversation. *Shaman's Tears* and *The Maxx* are most often mentioned as the ones that will be missed. Any news on *Wetworks*?

**Valiant:** Their readership grows every month! New titles *Turok, Bloodshot*, and *Secret Weapons* are all doing well. *X-O Manowar* is always a favorite. *Deathmate* is strong.

**Dark Horse:** Healthy interest in the new *Comics Greatest World*. Who ever thought we'd see comics at this price again! *Aliens/Predator* is starting off well, although its too bad its not a monthly. Anything *Star Wars* is quickly snatched up.

**Malibu:** Ultraverse is off to a positive start. *Prime* and *Strangers* seem to be doing the best. *Hardcase* is the lowest selling Ultraverse title for us.

**Marvel:** Enhanced covers no longer seem to have any noticeable effect on sales here. Lately, if something does well, it would have done just as well without the gimmick. Marvel UK sales are nearly nonexistent. Anything Spider-Man is doing very well. *Venom* is very hot. Interest is growing in

the Magneto Returns story in *X-Men* and rumors of major bone developments for Wolverine and Sabretooth. However, late issues, changing creative teams, and a general lack of direction seem to be making the readers here somewhat irritated. *Fantastic Four* has been improving and I feel deserves to be noticed. Marvel's Annuals have been coldly received locally. Advance orders on *Thrunderstrike* are high. Peter David's stuff does very well. *Hulk* is a favorite. We can't keep *Ren & Stimpy* in stock!

**DC Comics:** Nothing outsells *Superman* in our store! Our customers see the stories as exciting and entertaining and they actually get impatient waiting for the next chapters to be released! DC has brought many new customers into our store! *Batman* is already to the boiling point with the Knightfall storyline. Very hot! *Catwoman* is doing great, as is *Hawkman*. Sales of *New Titans* #100 was a disappointment in our store. The Bloodlines story running throughout the 1993 DC Annuals is performing much stronger than we expected. The Vertigo imprint is a smart move. To our customers it points out quality. *Animal Man* has been especially boosted. New titles such as *Skin Graft*, *Black Orchid*, and *The Last One* are off to great starts. *Jonah Hex: Two Gun Mojo* is a surprise hit.

**Creator Owned:** I hope retailers everywhere are supporting quality releases such as *Elfquest*, *Cerebus*, *A Distant Soil*, *Bone*, *Hepcats*, and *Starchild*.

**Other Comments:** I predict Defiant's *Warriors of Plasm!* is going to be big, and keep a close eye on *Daredevil*. Any truth that the Superboy Superman is going into his own title? Valiant's *Rai* TPB should do well.

**Back Issues -** Our back issue market is slowing down. With so much new product out there right now, few seem to have the budget to spend on back issues! Still there are exceptions...

**Marvel:** Strong interest in early Venom and Carnage appearances. Key Silver Age issues disappear quickly, especially *Amazing Spider-Man*. *Ren & Stimpy* back issues do not remain long, even at above guide prices

**Valiant:** Nearly all Valiant titles are active. First appearances of new characters do amazingly well, as do the first several issues of each of the new titles. *X-O Manowar* back issues are always in demand, especially the first eight. *Rai #0* is perhaps the best selling Valiant back issue, quickly disappearing at $18 US ($25 CAN)

**DC Comics:** *Batman* back issues do very well, though surprisingly, I can't say the same thing about *Superman* unless its from the Death storyline to the present. We have been selling the black bagged issues of *Superman* #75 at $27 US ($35 CAN) and keep selling out. *Knightfall* early issues are disappearing, as are issues of the *Sword of Azrael* mini-series, even at higher prices. *Knightfall Chapter 1* is easily going for $15 US ($20 CA).

**Image:** *Spawn* back issues do great across the board, especially #'s 1-4 ($12, $10, $10, & $14, respectively). *WildC.A.T.S.*, *Savage Dragon*, and *CyberForce* are moving as well, with *CyberForce #2* in short supply.

**In Summary -** We are very much in a new issue market. There are just too many titles out there. Flavor of the month prevails right now, as everyone tries not to miss the latest hot item. Most people are on a budget, and there just doesn't seem to be a lot of money left over to go treasure hunting in the back issues. Marvel's sales in particular seem to be cannibalizing themselves. Valiant (for example) tells a good solid story and gets found in a sea of glow-in-the-dark, embossed, hologram, bagged editions. Go figure. Perhaps there are more intelligent consumers out there than we think! See you next time!

**GREG HARDER**
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Hello! Last issues CBM Market Reports were largely excepted as fact here in Winnipeg. I had an opportunity to interview several dealers/store owners and have received enough information to write two market reports. This month's report will deal with comments and prices realized from (1) Amazing Books & Collectibles; 343 Hargrave St.; 942-2859, (2) Book Fair Comics; 376 Portage Ave., 957-0142, and (3) Doug Sulipa's Comic World; 374 Donald St., 943-1968.

(1) Amazing Books and Collectibles offered the following opinion on the new comics market: "New comics are rising to the level seen just before the publication of 'Seduction of the Innocent', in the 1950's"! He is very positive about the market and feels there is still loads of room to expand, mainly due to the diversity of reading material and thusly the attraction to a wider range of individuals!

He also commented on a trend which I had overlooked this year! Many card shops which were thriving over the past two years have now fallen on hard times as the card market has finally reached a plateau! Some of these shops have gone out of business, but the survivors have taken on additional product to keep them alive - comics have been seen in 3 to 5 card shops; these comics are mainly the hotter titles and these stores thrive on the surrounding market and the younger collectors! This comment helped to back up his theory about the strength and durability of comic collecting!

Older comics ($50 or less) are his best and most consistent sellers; with Marvel topping sales at 50 to 60% (due to the availability) and DC selling well but being very hard to restock! Older Dell, and Gold Key, Charlton, etc... are slow movers, but this is mainly due to a small inventory in these areas

(2) Book Fair Comics were directly reflected by last months reports and thusly had little else to offer. Dan (Comic Manager at Book Fair) did however offer some interesting comments on "Cult or Underground" collectors. Many titles which sell well and are the only title a person might collect. For instance Jonah Hex; Sgt. Rock, Conan are all titles which are often the only comic title in a person's collection! St. Rock, Our Army at War has always sold well to the type of person who enjoys a good war story. Jonah Hex has sold well for many years and will sell even better due to the new series which is sure to attract even more people to this popular character. Many customers are addicted to Conan and these titles are often the only comic and magazine they read! All have increased steadily in value over the years due to the "Cult" followers! Dan also mentioned how well Heavy Metal magazine sells.

(3) Doug Sulipa's Comic World recently reported the following sales and comments (all comics are in NM condition; prices in US funds):

**DC -** The 1970's DC's sold ten times as much as Silver Age and twice as much as post 1980's! Kirby titles led the pack with the following realized prices: *Our Fighting Forces* (new material) $5 each, plus two sets of twelve issues for $60 each; *Jimmy Olsen* #133, 134, & 135 for $15 each; five copies of *Demon* sold for $30 each; three copies of *Forever People* #1 $45 each; four copies of *New Gods* #1 at $40 each; *Mister Miracle* #1 $30; *Weird Mystery* #3 sold a few copies for $6 each! Other DC prices realized included the *Swamp Thing* #1 ten copies at $65 each; plus four sets sold; any *House of Secrets* with a Wrightson cover or art sold for a minimum of $5 and the Patchwork Monster issue $5 as well; seven copies of *Jonah Hex* #1 sold for $20 each; *Weird Western* #12 $20; *All Star Squadron* (1970's series) #58 (#1 in new series) Wood art $8; #59-63 (Wood art) sold for $5 each; #69 (1st Huntress??) - $8. DC *Superstars* #17 (Origin Huntress) $15; all 1970's 100 page DC Giants sold for between $6 and $15 each (instant sellers in high grade); The 1976 to '78 $1 cover DC series are selling well for $3 and up, *Sgt. Rock* #302 $14 and selling out of #302-#310! Hot! Doug also had the following general observations about DC sales: 1) Tomahawk are hard to find and are a popular item. 2) Super DC Giant Love issues are scarce. 3) In about 1972, DC went to a 52 page format; 25¢ cover price for a short while; these issues seem to sell better and are a little harder to find in VF or better condition. 4) 1970's DC titles - higher numbers and last few issues are harder to find, especially ones that ended in 1976-'78 during the DC implosion! (example. *Plop* #20, 21, 22 especially #23, 24)

**Marvel -** The Marvel 1970's #1 issues and first appearance sold extremely well fetching above guide prices: *Marvel Team-up* #1 five copies at $60 each; *Marvel Spotlight* #12 three copies at $50 each; *Frankenstein* #1 an astounding ten copies at $25 each; *Invaders* #1 eight copies at $18 each; *Master of Kung-Fu* #15 four copies at $60 each; *Son of Satan* #1 five copies at $36 each; Kirby *Ironman* issues #118, 120, 121 approximately ten copies at $15 each! Doug also had the following general observations about Marvel sales: 1) The late 1970's Hanna Barbera Series are hard to find in high grade! 2) Venom appearances - *Darkhawk* #13, 14 $10 each; *Web of Spider-Man* #18 five copies at $12 each; *Amazing Spider-Man* #300 eight copies at $75 each! 3) Marvel Magazines are in demand! All Horror titles sold for $10 and up; with *Dracula Lives* and *Vampire Tales* (Morbius appearances) being the most popular. Doug also sold *Deadly Hands of Kung-Fu* #1 six copies $25 each and other issues for $7 and up - he also mentioned that some Bruce Lee issues were near impossible to get in NM/MT condition! 4) Marvel Treasuries in near perfect grade sold fast at $6 minimum; the sales were an incredible one hundred plus copies!! Three copies of the Superman, Spider-Man treasury sold for $40 each! Both Marvel Treasuries and Marvel Magazines were not widely accepted in the early 1970's for a number of reasons and I would imagine most dealers would have a limited stock of NM copies available! Marvel Treasuries do not usually arrive in the store in better than VG condition! The awkward size is probably the cause of damage to most issues! Marvel magazines were not popular due to the black and white insides; even the more read series "Dracula Lives" didn't last very long, sad to say!

5) *Star Trek* #18 is the hardest number to find in the set and was a sell-out at $12 each issue!

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TROPIC Comics

The #1 issue is common but still sold well! *Star Wars* #1 sold an impressive thirteen copies at $6 each; #18 is hard to find for some unexplainable reason and sold-out completely, twice over at $12 each!

**Other items** which were asked for repeatedly included; Skywald and Warren Horror magazines (especially *Vampirella* and *Famous Monsters*); 1970's *Gold Key* #1; Charlton 1970's titles (example. *Ronald McDonald* #1 FN $20 and #2 FN $15; the ACG titles received more attention than usual and there was a surprising lack of interest in the later 60's tower line! I was also surprised at the lack of requests for Archie Superhero titles!

Only one more small comic observation to pass on to fans! The Robotech titles; Captain Harlock and similar "Manga" titles are gaining in popularity; some early issues I would imagine would be hard to find?! A full report from the Transcona Comic Club and more next report! Thanks for reading.

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Let me begin with Sotheby's 3rd annual auction. We went out on a limb and predicted that the "pay copies" from the Lloyd Jacquet estate of *Marvel* #1 and *Motion Picture Funnies* would sell for $150,000 or more, pre-auction estimate was $70-$80K. Well, we were off substantially in our prediction because this lot passed at $52,500 as the bidding did not reach the minimum reserve

On the other hand the $40,000 sacrifice for the White Mountain copy of *Amazing Fantasy* #15 is well, amazing! That's a multiplicity of 5x over the current guide price of $7300.00 (auction estimate was $17K). The White Mountain copies are understandably some of the best Silver Age books in existence and should command a premium price, but these are not the only pristine copies of these Silver Age books available. Compare the relative value of *AF* #15 to that of *Marvel Comics* #1 (VF 82 $47K), then take into account that the "pay copies" are the only copies in existence and decide for yourselves which book you would prefer. I personally do not understand the multiplicity of guide prices realized for these Silver Age books while some of the most historically significant books go unsold at what seems to be a relatively fair market price. I sincerely hope that Sotheby's waived the cost of shipping to the successful phone bidder that dared to purchase this White Mountain gem.

Another thing I noticed from this auction was that restored copies of *Action* #1, *Detective* #27, and *Superman* #1 were also passed. Does this indicate a disdain for restored books, or are the collectors becoming far too picky with respect to condition? The aforementioned can be justifiably restored on the basis of their value alone, not to mention their scarcity or historical significance Having the choice between a resuscitated rarity or none at all, I feel most would take the restored copy. I'm suggesting collectors might be a bit more flexible (and consider themselves lucky) to even have the opportunity to purchase some of these Golden Age beauties.

In August we attended the Great Eastern show in Denver expecting to do exceptionally well with our Golden Age. I think our best sales were to other dealers who had enough time to do a little shopping of their own. We've recently expanded our inventory to include some GI Joe's from the 60's and 70's. Our display generated a great deal of interest and spawned many childhood memories for many of the people in attendance; however, the little guy's only generated $30 in sales. We will continue to bring the Joe's to our shows... if anything it provides a source of fond memories of those which had these toys as children. Even with the absence of several of our best customers, the following sales occurred:

**Recent Sales** - *Action* #105 VG/FN $90; *Amazing SM* #26 FN $50; *Buck Rogers* #1 FR $40; *Crack Comics* #1 GD/G $300, *Crime Suspense Stories* #24 VG/FN $20. #26 VG/FN $25; *Dick Tracy* #131 GD $10, *Geronimoe* #1 FN $35, #2 FN $15, #3 FN $15, #4 FN $15; *Joe Palooka* #23 VF $20; *Jungle Queen* #3 FN/VF $25; *Prize Comics* #1 GD $90; *Shock Suspense Comics* #15 FN $45; *Sparkler* #1 VG $50; *Superman* #49 VF/NM $350 (cash and trade); *Subby* #8 FN/VF $13; *Tales From The Crypt* #40 VG/FN $70; *Tarzan* #1 VG $170; *Vault of Horror* #27 VF $95; *Weird Fantasy* #9 VG/FN $60; *Weird Science* #18 VG $40; and *Young Allies* #1 FR $125

**Recent Acquisitions** - *Amazing Comics* #1; *Blazing Comics* #2, #3, #5; *Cannonball* #1; *Great Comics* #1; *Rex Dexter of Mars* #1; *Suspense* #2, #7, #9; *Terrific* #1, #2.

**A Request** - I wanted to close by asking other collectors to help start a data base on some specific titles such that we might be able to determine the actual number of individual copies in existence and their grades All information sent to Cobalt Comics will be held in the strictest of confidence at your request. Lets begin with some of the Holyoke or Continental titles If any of you have in your collections copies of *Power Comics*, *Suspense Comics*, or *Terrific Comics* please let us know the issue number and grade. As we compile a data base we will share this information in future market reports Happy hunting everyone.

**HUGH O'KENNON**
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**A Word About Restoration** - I would like to start this time with a few comments on the question of restoration These comments are not necessarily a personal view as a collector, but rather the consensus that I get from my customers I have been selling comics through the mail for over 25 years and during that time the habit of restoring comics has gone from a few pieces of tape inside the spine to the elaborate and professional restorations of today.

Those of you who get my sales catalogues know that I usually have a fairly large selection of Golden Age and Silver Age comics, some quite expensive and some not so expensive. When I sell a book that goes for over $500 or so, the first question I am asked, almost without exception, is "Has the book been restored?" The inference is that if it has restoration the buyer does not want to buy it. As a collector, I have my own ideas about what is acceptable and what is not. As a dealer, I have learned that the one constant fact about restoration is that it significantly reduces the market on the book Aesthetics aside, it does not seem to be good business practice to limit your market, especially on the more expensive books.

**Sales** - Now to my market report. Since last time I have sold the following key comics (no restoration): *Planet* #1; *Sensation* #1, *Human Torch* #1; *Capt. Marvel Jr.* #1, *Spirit* #1; *Military* #1; and *Daredevil Battles Hitler* On all of these I have received multiple orders which only indicates to me that there is still quite a demand for this type of material Several months ago, I mentioned an increased demand for *Spirit Section*. This is continuing I have sold out of *Spirit Sections* from my last two catalogues and have had to turn down other orders Walt Disney comics, especially *Comics and Stories* have recently come back to life. These are selling very well now, especially in higher grades. I attribute this renewed interest to the resumption of publication of the Disney titles by Gladstone. Bruce Hamilton really turns out a quality product I wish he was running DC and Marvel also

**Silver Age** - They are still good sellers, however, as has been mentioned before by others, these books have to be in very fine or better to have high demand. Fine copies sell fairly well, but below this grade they are hard to sell. *Showcase* is still the title to have, especially #4 but getting them in high grade is almost impossible. Still selling briskly are the Dell and Gold Key movie and TV related comics. Photo covers top the list although drawn covers are just a step behind. How often do you see an *Avenger* (Steed & Peel) or a *Secret Agent* comic for sale in high grade? Also in demand are *Andy Griffith* comics - there must be a lot of Andy Griffith collectors out there.

**In Summary** - All in all, the Golden Age and Silver Age market seems to be quite healthy. The only problem I have in selling nice Golden Age material is that, as a lover of GA comics myself, I have terrible inner conflicts about selling certain books since I want to keep them for myself. Maybe Dr. John Townsend could offer me a cure (although I am not sure I want to be cured).

**BILL FIEST, SHIRLEY FEIST**
**The Book Trader**
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**701-838-1694**

Hey, Hey! It's Book Trader Bill and I'm back from having dried my basement out. North Dakota, like much of the Midwest, had lots of water and flooding to contend with. Fortunately, my problem was not flooding from any nearby river; it was simply a pressure relief valve on my water heater that blew a gasket Anybody want some soggy comics? Oh well...

**Golden Age/Silver Age** - As last month, good Golden and Silver Age comics are rare in our area.

**Bronze Age** - Sales of Bronze Age comics here fluctuate by title with what is hot in the Current Age comics. If its hot, its hot and if its not, its definitely not!

**Current Age**

**DC:** Well, by the time you read this, Batman: Knightfall will have concluded with *Batman* #500. I do not expect sales on this title to be nearly as momentous as *Superman* #75. I have not noticed anywhere near the level of excitement amongst the ordinary (non-comics collecting) public about *Batman* #500 as there was about *Superman* #75. I am not sure if DC's public relations campaign on this was simply ineffective or it simply peaked too soon with the release of *Batman* #497 If we could have matched the publicity for *Batman* #497 with

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the release of *Batman* #500, then we'd had have some sales! Also, like the Superman story before it, Batman: Knightfall appears to be headed for continued good sales in its sequel, Batman: Knighquest and I am not anticipating a dramatic drop in sales after the release of *Batman* #500 and *Detective* #667.

Like Batman: Knightfall, the Reign of the Supermen will have ended with *Superman* #82 by the time you read this. Unlike Batman: Knightfall/Quest, however, I do anticipate a steady drop in Superman titles after the release of *Superman* #82 and *Adventures of Superman* #505. But my prediction is that sales will still continue to be significantly higher that pre-*Superman* #75 sales, even after the drop-off occurs. This will be particularly true it the new Clark Kent/Lois Lane TV series does well. Of course, I predicted all of this at the end of Superman: Funeral For a Friend, too, so who knows!

There is a great deal of customer anticipation about Superman. Speeding Bullets, the upcoming Elseworlds title featuring the Batman.

**Dark Horse:** We continue to bill Comic's Greatest World as the best deal in comics this year. Terry Stewart please take note! 'X' is particularly hot in back issue and has been quite difficult to find.

**Defiant:** I notice that many of my fellow advisor's comments concerning *Plasm* #0 are as negative as mine have been. *Plasm* #1 - ahem, excuse me - *Warriors of Plasm* #1 has done equally poor

**Image:** My hat is off to Image Comics. In the last two weeks I have seen Image Comics actually begin to deliver their titles on time. Maybe Image will finally be able to create a new image for the customer and retailer alike.

**Malibu:** Like Dark Horse's Comic's Greatest World, Malibu's new Ultraverse continues to do very well. I have had a number of customers sign up for all Ultraverse titles. Of course, as the Ultraverse grows, this will slow proportionately. Also, I still expect *Star Trek: Deep Space Nine* to do well. As a side note, I have also noticed an increase in sales of Star Trek memorabilia, books, and so on.

**Marvel:** Marvel continues to lose customer confidence here and, if I am reading the comments of my fellow advisors correctly, elsewhere in the country as well. Since my last report, I have had a number of customers whom I would have called "Marvel-philes" - (you know 'em. The ones who say, "If it don't say Marvel, I don't want it!) - tell me to delete all Marvel titles from their pull-and-hold list. No other publishers - just Marvel. The primary reason given is "I can't afford it any more." I read recently in a trade publication that the average price per comic has gone from an average of $2.14 in 1992 to a 1993 average of $2.35, with Marvel's average being $2.43! That's 13.6% above 1992 Gee! I wonder why everyone is complaining about price!?! I wonder if it has anything to do with $3.95 per issue for hologram covers and so on? Does Marvel ever read this section of letters from advisors? If not, someone might send 'em a copy! On a happier note (I think), I have heard that Marvel is going to try to repeat the success DC has had with their Superman and Batman stories with a storyline beginning with *Amazing Spider-Man* #382. If this is so, then *Amazing Spider-Man* #382 could be another *Batman* #491 or *Superman: Man of Steel* #18.

**Valiant Again:** The Deathmate series from Valiant/Image is doing very well. We'll see what happens when Image's titles come out. If they are on time, all well and good. If not...

**Miss.:** Here, at the end of the list is all of the miscellaneous smaller publishers. Of note this month has been the series K.I.S.S. by... Whoever (my apologies to Whoever). The important thing is, I may not remember the name of the publisher, but I sure did notice the sales on this item. Very hot in its own little niche market. And it seemed to increase requests about the older Marvel Special K.I.S.S. issues, too.

**Cards** - Skybox: The Marvel Series IV cards continue to do poorly here. Of course, the fact that Wal-Mart now has them at retail for less than I paid wholesale might explain some of it! There is growing interest in the Marvel Masterpiece II cards coming later this year. These have the potential of being very hot. Upper Deck: The Valiant cards have done relatively well here. However, they haven't proved to be "the hottest thing to hit the non-sports card market since Marvel Masterpieces I last year." as I earlier predicted. Shows you how much I know, doesn't it!

Hey, Hey! It's Book Trader Bill, and I'll see ya next month.

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Major convention activity for July included the Dragon Con/Atlanta Comics Expo which is now the largest comic show in that city. This convention was well attended this year on all three days. Buyers of all types were in abundance: Collectors, dealers and speculators. The majority of the buyers were actual collectors and most of the dealers were searching for their customers' wants. The best thing about the market at this show was the wide variety of material that sold. We sold everything from Golden Age to Black & White Independents, Marvel and DC Silver Age to current hot books. Read on for specific sales.

**Independents** - Valiant sales were nothing short of amazing. Since Valiant had a booth on the convention floor this certainly helped to motivate collectors and autograph seekers. Since I price my Valiant's to sell, sell they did: *Archer & Armstrong* #1 $4.50; *Bloodshot* #2 $3, #6 $4; *Harbinger* #0 (from TPB) $7.50, #1 w/coupon $90, #7 $9; *Solar* #1 $15, #2 $13, #3 $30, #4 $22, #10 second print $8; *Magnus* #1 w/coupon $25, #5 $25, #7 w/coupon $13, #9 $10, #13 $6, #14 $6; *Rai* #0 $15, #2 $25, #6 $4; *Turok* #1 $3 50; *X-O* #0 Gold $40, #1 $25, #6 $10, #10 $5, #13 $3; *Unity* #0 $5.75. Other independent sales include *Captain Confederacy* (1st series) #1 $7, #2 $3; Plasm Album 1st print with 144 of the 150 regular cards $50; many copies of Area88 and Robotech comics at $1 to $2 each; many Southern Knights issues at $1 each; *Femforce* #1 (hard to find) $9

**Marvel** - *Amazing Spider-Man* #1 FR/GD $525, #2 almost VF $1100, #121 PR/FR $3.50; *Marvel Fanfare* #1 NM $8, #2 NM $6, #3 NM $4.50, #4 NM $4.50; *New Mutants* #100 1st print $5; *Secret Wars* #8 $7.50; *Wolverine* #50 $3.50; *X-Men* #1E $3.50.

**DC** - *Kamandi* #1 FN $10; *Robin* #1 1st print $7; *Ronin* #1-6 set $25; *Sandman* #16 $4.50; *Superman* #75 bagged $15; *Star Spangled Comics* #44 FR $15.

**Misc. Silver Age** - *Gorgo* #20 VG $3; *Mysterious Suspense* #1 VG $6; *Space Adventures* #42 FR/GD $4, *Thunder Agents* GD $10; *Invaders* (Gold Key) #3 FN $15; *Vampirella* #2 NM $45; Planet of the Apes and Escape from the Planet of the Apes comic & record sets both VF+ at $20 each.

**Golden Age/Fifties** - *Adventures of Foodini* #2 GD/VG $8; *Heckle & Jeckle* #33 VG/FN $5; *Dandy* #4 GD $9; *Tiny Tots* #3 FR/GD $6, *Moe & Shmoe* #2 GD/VG $3.50

**Purchases** - New acquisitions include *Fantastic Four* #48 nice FN/VF; *Amazing Spider-Man* #129 sharp VF/NM; *Captain America* #100 VF/NM; *Harbinger* #0 send away version NM; *X-O* #0 Gold as well as various esoteric 1950's and cheaper late Silver Age to early 1970's Marvel's and DC's.

**Conclusion** - I was very pleased with the over all apparent health of the back issue market as there were collectors out looking for the entire range of material available. It should be noted that many exceptionally good deals were to be found for Silver Age and newer common Marvel and DC material. Large runs of main-stream hero books that guide in the $5-$25 range were as cheap as 25% guide if you wanted to invest some time looking through large amount on "out-of-order" books. You can shop for good deals at a convention, especially for non-key and relatively common books. And the best part is... you will likely find something worth buying!

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This has been our best Summer for comics since the Bat-fever of 1989. The death of Superman, the Knightfall storyline, and the successful placement of characters in media outside comics (e.g. X-Men video game) have broadened the awareness of the public to the industry. Special thanks are due to publishers for their television advertising campaigns. The greater awareness of comics in the public has increased the number of first time buyers, prompted the return of lapsed collectors, and renewed the fervor of active ones.

**Golden Age** - What do *Richie Rich, Planet Comics, Junior, Black Terror,* and *Dick Tracy* have in common? Two things - they don't make 'em any more, and they're selling well

**Silver Age/Bronze Age** - Twelve cent DC's, Gold Key, and Dell photo covers are high grade origins and first appearances are selling well in out stores and at shows. Other recent sales include: *House of Secrets* #92 NM $200; *Zap* #0 Trial Copy FN $300, *All Star Western* #10 FM $80; *Defenders* #1 VF $65, *Savage Sword of Conan* #1 NM $75, *X-Men* #2 VF $600.

**Modern** - Dominating sales are *X-Men, Batman,* and *Superman,* with notable activity in *Jonah Hex, Star Wars,* and *Star Trek.*

**Other News** - Another collecting trend is for what we term "Extinct Comics." While there is a massive number of new titles on the market, it seems there is actually little variety. If a collector is looking for War, Romance, Mystery, Science Fiction, or Horror, they can find a selection only in back issues. For these types of books, the demand

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is steady and growing, while the supply is steadily shrinking. Collectors only have a year or so before investors can figure this market out. Prices are still low, so get busy while the getting is good!

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It's time for more scintillatin' information with this update report. With the constant improvements in the Overstreet Comic Book Monthly, you can trust this guide more than any other.

**Golden Age** - The past month has seen a sharp rise in the Golden Age action at Flying Colors. We recently purchased a collection of books from 1939-1955 which included many low HRN *Classics Illustrated* in FR-FN, along with over 200 other comics, with titles ranging from *True Comics* and *It Really Happened* to esoterics like *Is This Tomorrow?* and *Darling Romance*. We have had quick sales on the books featuring art by Matt Baker, Alex Schomburg, and Kiefer, with all the prices being at guide. Other Golden moves include early *Shadows* in GD at guide and several issues of *Ranger Comics* in VG/FN at guide.

**Silver Age** - The activity in Silver books has been fairly quiet. We recently acquired a collection of *Mystery In Space, Atom* and *Hawkman* issues, with most of the books grading out to GD/VG. Several of them went quickly at guide, but interest seems to be waning on the rest. The most attention here still seems to be in the low priced bargains from Archie and Dell, with requests for VF+ copies of key Marvel and DC's. The only high grade Silver book to move in the past month was a *Silver Surfer #4* in VF/NM for $250, though interest is still high in key titles like *Amazing Spidey* (#31-38 are still bargains, folks), *Brave & Bold*, *Showcase* and *Fantastic Four*. We have also had a surge of requests for early Silver Marvel western comics (particularly with Kirby art).

**Post Silver** - The sales are slow here because this is between times when Marvel and DC introduce their retro-series. (like Deathlok, Metamorpho, Cage, etc.). When word leaks out that old characters will be revived, watch for increased activity in 70's books, because the guys making the decisions on new series are the ones who were avid fans in the early to mid 70's.

**Modern Age** - As I write this, I'm recovering from the Valiant/Image Deathmate Tour we just sponsored into our store. Nearly 300 showed up for the event which was held in our new outlet store. The surprising thing to me was just how young the crowd was. Of all the events we've had in our five years, Deathmate drew the youngest crowd, with an average age of about 13. What I deduce from this is that Marvel is losing some of its grip on the kids who, until a year and a half ago, were (remember this term?) Marvel Zombies. Well, even wealthy Ross Perot would be hard-pressed to be a Marvel Zombie, because it is so difficult to afford everything they produce.

On the sales front, *Spawn* continues to be the leader, with *Batman* and *Superman* titles doing very well, along with most Image titles. Image by the way, continues to have a higher line average than any other publisher by a country mile. The report on the new universes: Defiant's *Warriors of Plasm* has been under-whelming, although its numbers compare favorably to those of Dark Horse Greatest World and Malibu's Ultraverse. This is the final sign we needed to know that most speculators are gone from the market... and I gladly say "Good Riddance!" Dark Horse and Malibu are into their second and third months now and the momentum is slowing down. These are books that should not be overlooked, though, because there lies a great deal of fun reading and some fairly nice art. Marvel continues to produce lots of product but only a few good comics. The X-titles still sell very well, but that is Marvel's only franchise that remains very strong here. DC performs up to expectations, with the marketing phenoms of *Batman* and *Superman* leading the way. The *Vertigo* franchise is strong, too. *Bone* continues to be the strongest independent book we carry, with its infrequent releases regularly ranking in our in-store top 20 in sales, but a solid #1 staff pick. When will this book get a CBM listing? We get tons of requests for first printings of *Bone #1*-4 and can't fill any!

**Market Notes** - Publishers, please consider doing cover gimmicks as a loss-leader to attract new readers. A $1.95 cover price with a "flashy" cover will draw more readers (and make long-term money) than a $3.50 cover price (which often angers core audience). I feel publishers should realize that (at least here) there hasn't been a cover gimmick in the last year that has actually helped sell-through on subsequent issues.

For fans - the number of new comic book titles is staggering! There isn't a store on earth that can keep everything in stock, so I would urge you to take advantage of the various distributor catalogs that many stores make available to you. Use these to order in advance and preview the future comics you'd like to see your retailer carry. Who knows? The comic title you save may be your very favorite.

That's it for now. Next time; surviving San Diego! Until then, remember that comics don't have to be "hot" to be cool...

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For those of you that do not know me, my name is Randal Tusha. My wife and I own a small store, Silver & Gold Comic Treasures, in the Phoenix area. I am also the co-owner of Key Comics, a nation-wide comic book mail-order business. Owning both a retail store and a mail-order company allows me not only to see local market trends, but overall trends as well. Now that you know who I am, let's talk about comics! What's Hot!.

**New Comics** - *Batman* - well, Knightfall specifically. Though the Phoenix market has not really caught up to the prices in the guide, the issues are still consistent sellers at above cover price. *Batman* #492 (Knightfall part 1) sells for $8 and part 11 (the Crunch issue) also sells at $8, *Vengeance of Bane* goes for $30 and *Batman: Sword of Azrael* #1-4 flies out of the store at $18!

*Superman* - All of the titles are hot. We can hardly keep the *Doomsday Funeral for a Friend*, or the *Reign of Superman* issues in stock. We have sold several *Superman #75*'s at $30 each recently. Even the older issues from the Silver & Golden Age have heated up, not that they were ever cold! The 25¢ 48 pages from the 1970's sell especially well at no less that $2 in any grade.

Valiant - Though it sells poorly in my store (*Turok* is really about the only Valiant book that sells well in the store) it is still the hottest publisher for the mail-order business. Pre-Unity issues sell well at guide or above, but the later issues have suffered price drops due to over-speculation on the part of retailers and the introduction of the major card dealers and speculators into the market.

Image - Blazing hot on a local and national level! *Spawn* and *Shadowhawk* lead the way, probably because they are the only Image books that have actually come out consistently, followed closely by *Maxx, Pitt*, and the *Youngblood* series. *Shaman's Tears* has done very well, as have the Valiant and Image crossover in *Deathmate*. Again, first issues sell well at guide or above, yet later issues which were over-printed and over-speculated upon go for cover or less.

Marvel - *X-Men* is hot, all titles except the *New Mutants*. Every other X-title has to be restocked almost every day (*Excalibur* has started to pick up and even *X-Men Adventures* early issues go for well above cover and guide!) Happy 30th guys! We recently sold an *X-Men #1* in GD condition at $275. Anything *Ren & Stimpy* sells unbelievably fast. We have sold five #1's for $30, three #2's at $18, & a few #3's at $15, etc. The trade-paperback is also in high demand by the people that can not afford to buy all of the first four issues. Our customers are eagerly awaiting the *Pat the Stimpy* book and the next trade-paperback.

**Silver Age and 1970s** - Almost all of the Silver Age we have is selling well. Surprisingly enough, *Sgt. Fury, Thor,* & *Journey Into Mystery* after #83 are our top sellers. *Iron Fist #14* is highly sought out. We have sold a GD copy at $20, and a NM/MT copy has almost sold to six different people for $125. We sell all 60s and 70s horror comics very quickly at $2 in any grade. This applies to even reprint issues that Marvel came out with in the 70s. DCs are hotter than other publishers, but only slightly. The old Dell and Gold Key photo covers such as *Munsters, Hogan's Heroes, Beverly Hillbillies, Star Trek, Roy Rogers*, and *Bewitched* sell very well. One thing that is interesting to note, is that there are an increasing number of younger people coming into the store just to buy Silver Age books!

**Golden Age** - We recently purchased a small batch of old *Disney's* by Barks and EC's. They have almost all sold. The Barks issues of *Walt Disney Comics* sold well at 1.25 times the GD price for that condition. ECs sell well at 1.5 to 2 times the graded price. We recently sold a *Shock Suspense #1* in GD/GD+ for $90. An *Impact #1* in GD sold for $35, *Aces High* sold for $30 in VG. Any *Tales from the Crypt* are impossible to keep in stock. When we get in old *Classics Illustrated* books, they also are impossible to keep in the store.

**Non-Sports Cards** - We sell quite a bit of non-sports cards in the store. The most requested sets are *Doomsday, Marvel Masterpieces, X-Men II*, and *Marvel IV*. We sold out of the *Nick Toons* cards but there were a lot of complaints that the set had more than *Ren & Stimpy* cards in the packs. When the new "solo" set comes out there will be many happy Ren fans clamoring to get their packs. Of the sets yet to be released, *Marvel Masterpieces II* and *Star Trek Master Series* are anticipated to be very big sellers. The demand for "special" cards has dropped somewhat. They do not seem as "special" now that every box of cards has foil or spectra or chromium bonus cards. Foil cards in general go for about $4 to $5 dollars, holograms about $8,

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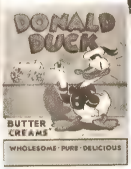

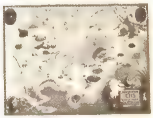

and Chromiums are $15. The only ones that seem to get attention now are the 3-D cards, although no one here has really expressed interest in buying the *Wolverine* or the *Spider-Man Vs. Venom* hologram cards at anywhere near the guide prices. It seems that the non-sport card industry has also been plagued by over-speculation and over-production. There are few notable exceptions, of course, but the majority of cards sky-rocket in price only to have the value drop after a few months. We sell *X-Men II* at $2.25 per pack while a few other stores sell at $3 or more. *Marvel IV* sells very well at $1.25 per pack (we have sold nine boxes to date).

**Commentary** - The other day a lad came into our store and asked if we had any *Nightcrawler* comics. We pulled out a #1 mini-series, priced at $3, and the kid said, "It must not be a good book if it is only worth $3." I find it sad that kids seem so preoccupied with value that they no longer care about storyline and the fun that comics can be. I am really encouraged when a kid wants to tell me about the story he just read in the newest issue of the title he collects. I wish that more read comics for their true value: inexpensive, re-usable enjoyment.

It never seems that you can say all you want in just a few paragraphs. If we tried to talk about every item of interest, it would fill the entire Overstreet Guide. However, if you are in the Phoenix area, feel free to just drop by for a chat. If you are not near us and you are bored some night, you can always call me at 602-926-7106 after 6:00 PM Pacific Time and I will be happy to talk your ear off!

**GREG WHITE**
**Comic Books & Collectibles**
**615 N. Main St.**
**Kissimmee, FL 34745**
**407-870-0400**

Hello from sun scorched Central Florida. As we begin to close out what has been a fine Summer season, we offer the following report:

**New and Recent Products** - Marvel continues to sell the most books. *Spider-Man* & X-titles are strongest. DC Knightfall and Reign of Supermen move well - all other DC titles are sluggish. Image and Valiant have slowed down to the point that we now order half of what we did just a few months ago. *Ultraverse* titles and *Comics Greatest World* from Dark Horse have been pleasant surprises. Like most store owners our patience has grown thin with the vast glut of titles, especially the gimmick covers and bagged comics. It would be nice to see the major companies practice quality over quantity. Until this happens, we will remain cautious in advising what our customers should purchase.

**Bronze Age 1970-1990** - Movement is steady if not rapid within this area. Marvel's sell best - Spidey & X-Men along with a good number of titles that got their start in the 1970's (*Team-up Defenders, Tomb of Dracula, Special Spidey*, etc.). DCs from this period that move include Jack Kirby books, *Sandman*, *Batman* and selected first appearance issues. Books from other companies sell sporadically from this period. Recent sales. *Tomb of Dracula* #1 NM $2; *Marvel Team Up* #4 VF/NM $18; *Conan* #3 VG $24. *Amazing Spider-Man* #122 FN $60, *X-Men* #94 VF $95, *Kamandi* #1 NM $20; *Ghost Rider* #1 NM/MT $80.

**Silver Age Commentary** - I'm trying not to be influenced by recent auction sales results. I don't think it's a good idea to base general pricing on a single market transaction. A good example is what recently transpired in our area. A shop owner purchased a nice copy of *Amazing Fantasy* #15, a solid VF book that realistically would bring in the $5000 to $7000 range. After the auction, the book was priced at $30,000. What would that make my NM/MT copy worth? $50,000 maybe? I worry that all of this "high end" rhetoric will do more harm than good for the hobby!

**Silver Age 1955-1969** - Silver Age books continue to sell well for us when priced reasonably. We have been fortunate to purchase a few nice collections lately. Hopefully the trend will continue. Recent sales: *Thor* #126 VF/NM $75; *Brave & Bold* #35 VF $175; *Capt. America* #109 VF $40; *Fantastic Four* #48 VF $400; *Hawkman* #1 VF/NM $295; *Superman* #199 NM/MT $150. *Amazing Spider-Man* #39 GD $29; *Challengers of Unknown* #8 VG $100.

**Golden Age & Beyond 1935-1954** - Not much activity this past month. No notable collections came our way. We have a few sales to report: *Jimmy Olsen* #4 VG $75; *Detective* #121 VG $95, *Archie* #23 FN $25.

**Artwork & Toys** - A growing part of our business. We recently purchased three original production Disney cels for resale. We continue to buy and sell Star Wars and Star Trek toys, the older pre 1970 toys and games are tough to come by. We are still seeking a group of pre 1970 lunch boxes to fill out our stock. Recent sales include: 1968 Corgi Yellow Submarine $125, Aurora Dracula model boxed $325; Star Wars Rancor loose $15; Two 1956 TV Guides $25 pair; Capt Caveman original production cel $50; Mark Bagley Capt. America original art page $40.

Hope your Summer went well and have a great Autumn!

**TONY STARKS**
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**812-858-5516**

**Introduction:** Considering the large number of titles published this Summer and the high cover price of many of those titles, back issue sales have more than held their own.

**Silver Age** - Inexpensive (under $15) Silver Age books continue to sell very well. DC is more sought after, but harder to find. I was surprised to see from my last mailing that several previously dormant titles have regained favor with collectors. *Daredevil*, *Iron Man* and *X-Men* are once again selling briskly. The increase interest in the early issues of the "new" *X-Men* (say #'s 95-150) is especially noticeable. For the last several years, only #94 and *G.S* #1 sold quickly. *Superman* and *Action Comics* from both the 1960's and 1970's have found their way onto collectors want lists. I suspect this is due both to the current interest in Superman and that collectors have discovered just how inexpensive most issues are from the last 30 years of these titles.

**Post Silver Age** - Interest in 70's books continues to grow. Despite relatively high price tags, *Ghost Rider* #1 & 2 continue to sell well as collectors seek out those first Son of Satan appearances. *Ghost Rider* #2, at only $40 NM with the 1st full appearance of Hellstorm, still looks to be a bargain to most collectors. Speaking of bargains, the Son of Satan series from the 1970's easily sells at 2x guide. Super heroines and team books were both popular in the 1970's, and those same books are once again in vogue with collectors. Checking in the boxes, I find that most 15 & 20 cent cover price *Avengers*, *FF*, and *JLA* have disappeared.

**Recent Back Issues:** Well, DC has *Knightfall* and *Reign of the Supermen*, plus steady demand on several *Vertigo* titles. Marvel has *Spidey*, *Venom*, *Wolverine* and *Ren & Stimpy*. Pre-Unity Valiant continues to be in demand, with prices on most issues stabilizing. Everyone seems to be banking on Defiant, That about sums it up.

**Recent Acquisitions** - A nice collection of about 100 books that include *Action Comics* #252, *Adventure Comics* #267, six issues of *Amazing Spidey* between #3-15, including a FN copy of #14, about 25 issues of 10-12 cent cover price *Batman* & *Detectives*, including the 1st Batmite. There is also a nice run of *Doom Patrol* between 89-100, and *FF* #48, several early *Flash's*, a complete run in high grade of *Hawk & Dove* and a *Showcase* #22 and #23 in VG.

**In Closing** - When a new comic (*Plasm* #0) is initially offered at a cover price of $50 ($16 for binder and $35 for cards, + tax), and is selling for $100 + three weeks later due to a contrived shortage, it is time to once again remind everyone that the return on your investment in a new comic is primarily the pleasure you receive from reading it. Any increase in value is a bonus.

**PERRY MORGOLIN**
**Compleat Comics Company**
**1728 Kaahumanu Ave.**
**Wailuku, HI 96793**
**808-242-5875**

Aloha from the island of Maui! Heading out of this crazy comics Summer, we can turn to Dickens: "It was the best of times, it was the worst of times." The best - those titles that sold, and sold like the proverbial hot-cakes. The worst - titles that have been dropping continue to do so; as retailers cut back their orders, we may see low print runs on some key books that would have been unthinkable a year ago.

**Current Market** - Superman, Superman, Superman! Our customers are after all the Reign of Supermen books, and most seem to have discovered that the writing and talent on these books are top-notch, and plan to stick around well after the revelation in *Supes* #82. Batman/Azrael/Knightfall sales continue strong and steady. We get at least a dozen phone calls each day asking for *Batman* #500 (out next week as this is written). Malibu's *Ultraverse* is picking up, with #2's outselling #1's.

**Older Stuff** - No local demand from our regular customers, but we have been getting requests from tourists for DC's Metal Men. (Check out 4Color 4Casts by Michael Naiman elsewhere in this issue for more on the early Metal Men.)

**Recent Books** - *Uncanny X-Men* #266 $30; *Darkhawk* #1 $15, *Solar* #10 (1st) $59.

**Marvel** - Interest up: *Wolverine*, *Daredevil* Interest down: *Capt. America*, *Death's Head II*, all Spidey title, *Avengers*. Interest non-existent: *Frontier*, *Marvel UK*, *Moon Knight*, *Alpha Flight*, *Venom*.

**DC** - Bloodlines titles showing some movement, *Hawkman* #1 a big seller, *Legionnaires*, *Valor*, *Hellblazer*, *Jonah Hex* all on the upswing. Anticipation on Vertigo Children's Crusade story is high. Ditto Aquaman mini-series, which should boost sales on Peter David's Atlantis Chronicles.

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# What's Hot and What's Not

**Image** - After the fallout from the implosion settles, we're all waiting to see what the new excuse for non-shipment is. Meanwhile, sales of all titles have leveled out at about 60% of previous sales, and are holding steady. If, and it is a big if, Image can maintain a shipping schedule that doesn't push too many books into one shipping week, people will keep buying. My biggest gripe: price and/or enhancement changes on books after solicitation!

**Valiant** - *X-O #0* the biggest Valiant seller ever here, despite cover curling due to heat and humidity. All other Valiant sales are steady, but down 20% from a year ago.

**Dark Horse** - Little interest in *Comics Greatest World*, despite good stories and attractive price point. *Classic Star Wars* continues to sell well, and we expect *Tales of the Jedi* to warp off the shelves.

**Other Publishers** - *Megalith #2* from Continuity has finally shipped, and those who lamented ever seeing the rest of the *Deathwatch 2000* story now have renewed hope. All Archie sales, especially digests, are up each month. Anticipated sellers: Malibu's *Genesis #0*, Topps' *Dracula Vs. Zorro*, Axis' *Tribe* (2) #1. Anticipated worries: Defiant's *Dark Dominion #1*, NOW's *Mr. T*, Topps' *Silver Star*. Anticipated Sleepers: Harris' *O-Unit*, Malibu's *Ultraverse* titles with *Rune #0* coupon, all Zen titles. Marvel's *Transformers II*, Milestone's *Xombi*

**Special Citation** - Warp's Elfquest sells to all ages, genders and interests. All the titles in the Elfquest canon, whether new or back numbers, are always in demand here. If you or your retailer aren't carrying these books, ask him/her to do so. I feel these are probably the most accessible titles for new readers/buyers on the rack today.

**B&W Round-Up** - Solid audience. *Albedo, Ninja High School, A Distant Soil, Bone, Xxxenophile, Ranma 1/2*. Loyal audience, but should sell better; *Cerebus, Flare*, all *Claypool* books, *Tick, Maison Ikoku*.

**Random Observations** - Polybagged books have had their day; at this point they seem to deter our customers who can't check through a book prior to buying. I wish publishers (especially Marvel)would put books out on a more regular schedule, and to better notify retailers of delays. I also wish Valiant and Image would provide a monthly retailer brochure for each order form.

**In Closing** - We would like to thank all our customers for supporting us for nearly ten years. To those of you reading this who buy comics to read - you are the backbone of this business. Values rise and fall, but the pleasure of a good book is forever. Until next month, feed your imagination!


**RICH CONLEY**
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Greetings from San Antonio and welcome back to the authoritative comic price guide, Overstreet's Comic Book Monthly. We've been keeping count, and this marks the twentieth market report we've prepared for the Update and/or CBM - it's kind of an anniversary for us! But we won't waste your time with our celebrating. Instead, we'll give you the market information you're looking for based on recent sales and acquisitions.

**Golden Age (30's & 40's)** - We are still seeing an ever-increasing demand for Golden Age (pre-Gold, post-Gold) books. I am continually surprised by the number of tourist/collectors who drop by and tell me stories about the majority of comic stores that do not carry Golden Age material. The claim, "we don't have any demand for it" probably means, "we don't feel confident handling this element of the comic book marketplace". While I would agree that the piece count sales of recent (1980-1993) back issues exceeds the unit sales of Golden Age books, my data suggest that Golden Age books turn at least as fast as, if not faster than, recent back issues! Some day I'll probably write a special report that shares some of our findings regarding turns and demand, but suffice, for now, to state that we would be remiss not to carry all the Golden Age material we can find!

Just last week, we acquired a 60-piece collection of (primarily) Fox and Centaur books in relatively decent shape (FN to VF). Out of 14 issues of *Funny Pages*, 10 sold within 6 days, to three different collectors for about 15% over *OPG #23* prices. I am certain the rest will see at the Thanksgiving Dallas Fantasy Fair (the next major show we will attend). Just this week we also sold a *Batman #42* FN/VF for $350. *Captain Marvel Adventures #85* VF+ for $90; *Amazing Comics #1* FN- for $250; *Victory Comics #4* VF/NM for $250; and *Superman #10* FN for $600. About the only major Golden Age publishers that didn't contribute to our sales last week was EC. I guess the EC crowd just didn't visit us last week.

**Silver Age (50's & 60's)** - Even with prices continuing to escalate for the Silver Age books (keys, primarily), there seems to be little lessening of demand. Books in VF or better shape still sell faster and for closer-to-guide prices than their lower-grade counterparts. We rarely achieve better than 15% of NM price for VG copies unless the book is a Key. FN copies rarely bring better than 35%. Nonetheless, at these price levels all Silver Age books are good sellers. The change in the OCBM, showing VG/VF/NM price points, makes it easier to show wary customers that they are getting these lower grade issues at a very fair price.

Since our last market report, we have made no major acquisitions of Silver Age material. On the sales side of the fence, we sold a good number of books that we will have a difficult time replacing, specifically: *Tales of Suspense #40* FN/VF $500; *Amazing Spider-Man #14* VF/NM $700; *Brave & Bold #29* FN $400; *Amazing Spider-Man #2* VG $450, *Showcase #23* FN $375; and *X-Men #2* VF $575.

Overall, we are seeing a bit of a shift back to Marvel's from the prior two years of DC-mania (in talking to other dealers, this may not be the case elsewhere in the country). Dell & Gold Key material continues to sell very well, especially the Sci-Fi titles (such as *Star Trek, Magnus* and *Solar*) and Hanna-Barbera animation books.

We have almost no stock left of pre-hero Marvel/Atlas titles, and have to continually tell collectors that we can't help them with these items. These, in my estimation, have the highest supply/demand imbalance of all Silver Age material. I don't believe it's due to price guides reflecting below-market values, but, rather, a genuine unwillingness of collectors to release their prizes at any price.

**Bronze Age (70's & 80's)** - The Bronze Age remains our weakest back issue sales area. The books that have experienced meteoric price increases (such as *Marvel Spotlight #5, Astonishing Tales #25, Iron Man #55, Spider-Man #129*, and *House of Secrets #92*) have pretty much stalled-out. In order to sell them, we have to discount them by 25-30% and move them through the mail.

The one exception title to the above paragraph is *X-Men*. We continue to struggle to maintain stocks of issues #94 thru #142.

**Modern Age ('86-present)** - Changes, changes, changes... It is a far different world than it was a year ago! Valiant's have become among our slowest sellers, and most Image books have seen demand levels fall dramatically. The majority of the "new guys" on the block (*Comics Greatest Worlds*, Kirby's books, Ultraverse, and Defiant) are finding that the new comics market is getting tougher to penetrate, as the card-turned-comic collectors are no longer buying all the start-up titles that appear on the shelf as they were doing 12-18 months ago.

The new collector (not speculator) is buying into well-written and well-drawn comics that appeal to him/her. The top tier in the demand list for new (12 months old or less) material includes: Doomsday/Funeral for a Friend/Reign of the Supermen, Knightfall, Maximum Carnage & other Spider-Man issues, X-titles, and Spawn. The collector's edition of *Superman #75* still brings $35, *Batman #492* sells quickly at $15, and *Spawn #2* & *#3* sell well at $9 each.

Demand for the special, limited edition books has become focused. No one here seems to care much about the Valiant gold/platinum issues, nor those by Image or Dark Horse. Demand remains high (as do the realized prices) for books that deserved to have a gold or platinum release: *Spider-Man #1*, *Superman #75*, *Venom #1*, and *Batman #492*. These books sell regularly at $400, $333, $95, $125 respectively. On the other hand, we have advertised the gold Valiant's/Image/Dark Horses at 30% to 50% of guide and haven't gotten many takers! For the most part, we have used these books as promotional material - Grand Opening prizes, for example - to get new customers into our stores. It is great to show a "$125 value" even when the book won't bring $50 in the local marketplace.

Other hot recent releases into *Jurassic Park #1* $8; *Dracula #1* $6; *Superman #25* $5; *Vampirella #1* $15 & *#2* $9; and *Spider-Man 2099 #1* $6.

While Deathmate: Prologue sold well and continues to sell moderately from our back issue bin, the $4.95 cover price for the Yellow and Blue (the only ones out as of this report) is dampening collector's enthusiasm. Most collectors have a limited budget and are deciding to buy three different comics instead of a $4.95 issues. The same is true for many of the others (Marvel, notably) with $3.50 and $3.95 cover prices. Publishers, take note!

**Card Sales** - It truly is a Marvel Universe! We continue to burn through two to three cases of Marvel IV cards each week (sales at the pack level at $1.50). Demand is very high for Marvel I, II, III singles, and Marvel Masterpiece singles don't stay in the stores more than a day! Prices for singles (commons) of these four releases is 50¢, 35¢, 15¢, and 75¢ respectively, with "star characters" (e.g. Wolverine, Venom, Spider-Man, X-guys) commanding prices up to $2 each!

WildC.A.T.S. by Topps is a dead product with the only worse one being Plasm by Rivet/Defiant. Upper Deck made a nice set out of

# To: COMIC READERS EVERYWHERE

We at ARComics would like to thank each and everyone of you comic readers who have made ARCOMICS PREMIERE, the ARCosmos, the various ARCards, and all of the ARComics promotions such a success . We must, however, apologize to those of you who have been unable to get ARCOMICS PREMIERE. Thanks for letting us know, both by using the ARComics Readers' Correspondence Box and the ARComics Readers' Comment Line. We appreciate your input.

Here is how to get ARCOMICS PREMIERE and ARComics Readers' Choice. Both comics are still available through the normal order process at your favorite comic shop. simply tell your comic retailer to order through Capitol city, Diamond, friendly franks, or heroes world, all of whom have answered us that they will honor all orders for ARComics. Should your comic retailer not be associated with these distribution networks, you might suggest Comics on Call, 1-800-654-Hero.

ARComics Readers' Choice will feature Aegis, with the story by Terrance Henry, art by Ralph Lumley, and cover art by Angel Medina. The cover will again be special, this time featuring three color neon glow-in-the-dark effect. We are really looking forward to seeing this cover.

The ARComics Readers' Comment Line is still open at 1-900-454-COMIC for your comments, and we have new questions this month. there is a lot more coming from ARComics, but for now, if you haven't gotten your orders in, order now! We appreciate your support. ARComics are YOUR comics.

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the Valiant Universe, but sales stopped about a week following its release. The Star Wars Galaxy cards were also very well received, but sales have slowed considerably (tho' not stopped as they have with Plasm and WildC.A.T.S.)

Old non-sports cards (40's, 50's, 60's) sell more quickly than we are able to replace them. Highest in demand are Lost in Space and Mars Attacks. Most of the Movie Series' cards sell better than the humor issues, with animal/vehicle/news genres being among the slowest movers. Prices for non-sports cards are less affected by condition than are sports card prices, primarily due to the real scarcity of material.

Next time you come to the Alamo city, look me up! Farewell till next time, and keep reading Overstreet!

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Hello again from the "wild West" We just got back from the Great Eastern Denver show. One thing of interest is the amount of people searching for the Spider-Man - Venom hologram card, every other customer was asking for one Considering that they are hard to find (One in every eight boxes of series IV) I'm not surprised at this intensified customers interest.

**New Marvel** - *Venom: Funeral Pyre* was a blowout along with *X-Men Unlimited* Marvel is holding at about 20% of store sales. The *Deadpool* & *Sabertooth* series are creating a lot of interest. I was impressed by the art and story in Deadpool #1. It gave Deadpool a history and consciousness that he didn't have before

**New DC** - Superman and Batman titles are selling briskly, with Superman being the most popular. I really enjoyed reading the Superman books and I hope the good writing keeps going. Golden Age by DC was well written and the art was superb. *Flash, Titans, Green Arrow,* and *Green Lantern* are very slow sellers. I feel DC needs to revamp this line of characters and improve the art to attract more of an audience

**Independents** - OK guys and gals, take a look at *Sabertooth* #1, then take a look at *Union* #1. Whoa! What a difference! Mark Texeira's *Union* is a sellout hit. It was an enjoyable read and the art was spectacular! I guess when someone does their own stuff they put everything into it *Sabertooth* #1 & *Union* #1 were a look into "Tex" as an artist and writer. His art wasn't real bad in *Sabertooth*, but it wasn't even close to the art in *Union* #1 Congratulations Tex on one great book! Also selling in large numbers here *Spawn* #12, *Brigade* #2, *Stormwatch* #3, and *Shaman's Tears* #2. *Shaman's Tears* is one of my personal top 5 comics. Well written and very pleasing art. *Shaman's Tears* is a hit Hats off to Mike Grell!!

Also a good read Harris' *Vampirella*. If only the art would improve I feel it would achieve "excellent" status. Malibu's *Ultraverse* and Dark Horse are entering the superhero marketplace with a vengeance. From Dark Horse, *The Steel Harbor* line looks excellent with titles like *Barb Wire, Wolfgang, The Machine,* and *Motorhead* With Dave Dorman (cover artist), Paul Gulacy (pencils), and Chris Warner (writer), *Barbwire* looks great. Only time will tell Malibu's Ultraverse: My favorite is the *Strangers* which has excellent art and a very good storyline. I will have to read future issues of *Prime* and *Hardcase* to see if they are worth reading. With Barry W. Smith going over to Ultraverse there's a lot of speculation here that they will be the next "hot" publisher

**Back issues** - The new comic back issue market is strong. Everyday customers are buying this Image title, or that *Crow* first printing or that *Cry for Dawn* first printing which leads me to make up a top ten list of the hottest new back issues in my area: 1) *Spawn* - any issue 2) *Amazing Spider-Man* #300 3) *Ren & Stimpy* #1 4) *Superman* - last two months 5) *Catwoman* #1 6) *Sword of Azrael* #1-#4 7) *Sandman* - all issues 8) *Wolverine* #1-#20 9) *X-Men* #1-#10 10) *Spider-Man 2099* - all issues.

**Silver Age** - This market is very strong with 80% of the buyers in our marketplace. One thing of interest has been the upswing in popularity of the Warren magazines like *Creepy, Eerie,* and *Vampirella*. Calls from all over the US and England and Japan for *Vampirella* which is the most popular. Recent sales: Vampirella #1 FN+ $100; *Creepy* #1 NM $45; *Eerie* #2 NM $30; Run of Eerie's 30+ mags $150. I recently acquired 300+ Warren mags, ranging in grade from FN to NM. Most were gone in 2 weeks. I never realized how fantastic those cover's are. If you get a chance, take a look!

Horror is on the upswing. At every show I go to (and in my store) it is the most asked for. Titles from *Planet's Unknown Worlds* blow out as soon as I get them. Recent sales. *Weird Tales of the Future* #1 FN $100, *Weird Science* #12 (#1) FN $310, #5, #6, #7 Average Condition $250; *Tales from the Crypt* #33 VF $250, #34 VF $175, #46 VF $250

**Golden Age** - I recently acquired around 50 books from 1940-1952, average condition, good to FN Nice run of Flash Comics, Planet, Detective and Action, also runs of Romance comics.

**Closing** - One other note regarding the new comic book market. With all the price guides and fanzines out there, customers are still asking our advice on what to buy. I believe that referring them to Overstreet can help retailers help consumers with their buying/investment decisions. The advisor information and articles found here can be especially useful in this "educational" responsibility. Till next time

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Greetings from the little comic store that could

**DC** - Continues to hold center stage with *Reign of the Supermen* and *Knightfall*. Fans, including recent "civilian converts", come in on a weekly basis (a retailer's dream) to pick up the next installment to read. The first few chapters, as well as #497, sell at $5-$10 and later issues sell out at cover. (Hmmm. In fact, *Batman* #497 has sold extremely well even though every copy has heavy spine damage. Hah! Sorry, couldn't resist.) The Super-titles have not let up and are selling six times our pre-Death numbers. *Doomsday* sets sell steadily at $90, although we really pack'em to move. *Bane* #1 $30; *Azrael* #1-4 $20 each or $60 the set Batman/Grendel was a great success, as well.

**Silver and Bronze Age** - *Batman's* are being requested regularly, especially Adams issues and the *Shadow of the Batman* mini Death in the Family issues are selling again, probably due to Robin's high profile these days, not to mention the lower prices. *The Bat, The Biz,* and *The Sly Dept: Judgment on Gotham* has picked up again ($10) cuz Stallone is the law in Mega-City, creeps!

Vertigo is, without a doubt, a crowd pleaser. It does my jaded heart good to cater to readers. The Vertigo crowd seems eager to try out new titles - *Black Orchid, Skin Graft, Last One,* and *Jonah Hex* all sold out, with some re-orders forthcoming. Note to DC: We need an *Animal Man* reprinting *Flesh and Blood* and we need it Quickly!

**Other winners** - *J.L. Task Force* #1 sold out due to the Canadian political controversy it stirred up here, especially in Quebec. The *Bloodlines* Annuals, particularly the Supes and Bat-related titles, are clobbering the bejeebies out of their Marvel counterparts. Could this be the death knell for polybagging? Let's hope so. Honorable Mention. *The Ray* by Quesada $40 the set

**Speaking of Marvel:** *X-Men Unlimited* #2 is doing very well (Wow! Stand-alone stories - what a concept!) as is *Sabretooth* and *Daredevil's Fall from Grace* (part 1 $5). The other X-titles are imitating Image, i.e. shipping very late and out of sequence! Many Marvel books are losing subscribers that have become discouraged with the Mighty Marvel Machinations.

**Overlong crossovers** - Was Maximum Carnage and The Infinity storylines the last hurrah for a while? Probably not. Over X-posed characters, redundant guest appearances, and X-pensive cover gimmicks have taken their toll. Even *Ren & Stimpy* have slowed down, although everybody still wants #1 ($30) and #2 ($20).

Luckily, X-title back issues still sell well. New *X-Men* #2-8 and *X-Force* #2-5 are brisk at guide. *Amazing Spider-Man* between #200 & #300 sell regularly at guide to 1.25X guide. The Heavy Hitters, the UK titles, and Epic sell in ridiculously low numbers, with the new Razorline following suit. A classic case of too much, too fast. Marvel needs some major surgery and fast.

Valiant, Image and Dark Horse are in a holding pattern. Their output is small enough, relatively speaking, and stable enough to have steady sales figures, and back issues, when available, sell on a daily basis. King of the hill is *Spawn* #1 $15, #2 $10, #3 $10, #4 $15. The Dark Horse weeklies continue to sell out nicely. Let's keep our fingers crossed that *Shaman's Tears* finds a good foster home.

Malibu's Ultraverse exceeded our expectations and people appreciate the wild coupon. So far, so good, especially Prime. The Protectors "sub-universe" has a small but loyal following, particularly Ferret

Jurassic Park did very well but I'd feel a lot better if the entire mini series were in-store by now. . I really would. The movie was a blockbuster but now it's just yesterday's news. Speaking of movies. . So Tom Cruise is playing Lestat in interview with the Vampire? It could work. Sold a #1 for $10 although I heard a copy sold locally for $50 and it wasn't even a first print! (When will people learn?!)

*Plasm* #1 is moving very quickly, but why were we Canadians overlooked again - cover price-wise?

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**Final Notes** - The name Kirby appears on a lot of want lists. Regardless of company, regardless of genre, whether it's superhero, western, war, or romance, somebody wants it. Now, all I have to do is find it! Not much to report in Silver Age sales, only because all these new comics make it too busy to work on the old stuff. Recently unearthed: *G I Combat* (75 issues from #100 up; 40% high grade), *Our Army at War*, *Our Fighting Forces* #125-181, and *Showcase* from #24 up in various conditions. Requests are also coming in rapidly for Marvel's *Star Wars* from people who want the entire series! Some of these collectors were only in kindergarten when the first movie came out in 1977. There's an amazing audience out there. May the Force be with you all.

And about those comics you all want? I'm looking! I'm looking!

**KATHLEEN MILLER**
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**304-522-3923**

Greetings from hot and humid Huntington, WV. I will start by saying overall comic sales continue to set new records for us each month. This Summer has to be the best yet. We are in a college town and we are hoping fall will be good also. On to specifics.

**Current** - New sales continue to rise, mainly because of DC's Knightfall and the Reign of the Supermen storyline. Some of the early issues of Knightfall are starting to slow in sales. Bloodlines started off selling very well, but people are beginning to wonder how many annuals can there be? Most other DC titles are slowing down except for Vertigo. Virtually all of these sell extremely well. Marvel has not been what you would call hot this Summer. I feel that if the X titles had been on time it may have been better, but they are running late on so many books. It's discouraging. The Magneto O promotion has caused a lot of confusion and extra work on attempting to get that one free. Marvel seems to be concentrating on filling the shelves with numerous titles regardless of story and art quality. Image sales continue to hold fairly steady on titles that are read, not just speculated on. Such as *Spawn*, *Shaman's Tears*, and *WildC.A.T.s*. Valiant's have also slowed down with speculators because they just aren't bringing the prices listed in guides. Most other independents such as Topps, Now, Dark Horse, Comics, and Continuity just aren't selling in volume. We have some loyal readers who faithfully follow individual titles, but most collectors in this area won't buy something already bagged.

**Silver Age** - Nothing really exciting to report in this area, although we sell a steady amount of earlier issues in lower grades that are more affordable.

**Golden Age** - We acquired a couple books this month and sold all of them within several days to private collectors. We also bought a collection of Dell Westerns and Four colors which are selling very well.

**Closing** - I would like to make a comment here before closing. We at Comic World never advise anyone to speculate on comics. We feel comics are for entertainment, first and foremost.

**TIM HALLORAN**
**Comic Book Investor Service**
**1652 4th Ave. Suite 333**
**Charleston, WV 25312**
**(304) 342-7080**

Greeting fellow fans, collectors, and advisers. I have just completed a great weekend comic convention, sponsored by Mr. Robinson's Entertainment World, owned by Charlene Barton. We had a great turnout and even a visit from Batman, recovering from his unfortunate run-in with Bane. Batman scooted about on an Electric Scooter provided by our good friends at Electric Mobility Corp. This convention was the first held in our area for over six years, and the people loved it. Due to the interest exhibited by the crowd, there are now two more conventions scheduled before the end of this year.

Some good things that happened at the convention. An *AF #15*, showed up. It graded VG54/FN56 OWL7. Many of the larger dealers forget that at smaller shows, this kind of book (even in mid and low grades) is a real event for collectors. Also at the show a collection of 108 FN condition Fiction House books popped up in various titles. There was also a lot of interest in Silver/Bronze Age material.

**Sales Of Note** - *Marvel Spotlight* #5 VF89/9 $100. *Incredible Hunk* #180 VF80/8 $45; *ASM* #300 NM92/9 $60. *Giant Size Superheroes* VF 80/8 $45. My Silver Age DC box got cleaned out. Lots of interest in DC. Here's a hot tip - The "gold rush" for Harvey, Dell, Whitman, Gold Key (especially painted or photo covers) is just over the horizon — Don't miss out.

**In Closing** - In closing, thanks to Bob Overstreet for his vision 24 years ago to "start" the present market in motion. So, until West Virginia runs out of Coal, Make Mine Overstreet.

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Since time and space is limited, lets cut to the chase. The new comic book market seems to be filling up with a multitude of contenders and pretenders all wanting a piece of the pie, and with it a piece of the mighty dollar that finds its way out of all our pockets.

**Marvel:** Out here, Marvel has slipped yet another notch, as the artwork in all of their secondary titles is disturbing to say the least. Their front line art and stories are still good even though many times they are predictable. As it seems to be said every month, X-Men and Spider-Man titles seem to get the best of the artists and writers. This month everyone is buzzing about *Daredevil*, and this has caused a curiosity, and increasing sales. This is good, because *Daredevil* was one of the comic books that I was addicted to when I was a bit younger. I only hope that *Captain America*, the *Fantastic Four*, and the *Mighty Thor* can find some plateau of respectability that *Daredevil* has suddenly found, as they seem to have been lost within the Marvel Universe.

**DC:** Superman is good and has a strong base that eagerly awaits each part of the current storyline. *Batman*, *Azrael*, and *Bane*, have made *Batman* one of our best sellers, and by far the best selling DC title. Other DC titles that are traditionally slow have had a curious look in their direction. If DC continues trying to produce a quality product, it will not only be good for DC, but good for comic books in general.

**Valiant and Image** - Still put out their share of respectable contenders, but lets face it, the *Deathmate* series up to this point has been disappointing. Except for *Spawn*, which, without doubt is the best drawn comic put out today, the rest you have to wonder about.

*1963* looked good, sounded good, and I thought was marketed well, but it just didn't move, and now has found its way into oblivion.

Valiant has slowed in our store, and there is just no other way to put it. I'm not sure exactly why.

The *Ultraverse* is hot. *Prime* is hot. *Hard Case* is hot. Every book is looked on with voracious eagerness by readers. These might be the next contenders to the throne.

**Dark Horse** - Hopefully when their new universe hits, it will attract an audience that so far has been avoiding their titles like the plague. Continuity is strong, but that's today, and tomorrow the same new books that are selling way over cover may find their way into our fifty cent bins like their forefathers.

**Disney** has its fans. No doubt about it - for as much as the industry changes some things stay the same, and Disney is one of them. While the ducks still rule off the assembly line, they'll still have fans.

**Golden Age** - I hope everyone keeps ignoring Fawcett. I love collecting them, so if you have any for sale, give me a call. Timely and DC seem to be what collectors are craving, as even low grade copies get quickly swept up. For a safe investment this seems to be where the big boys are going. *All-Flash* #1 VF+ $5000; *Sub-Mariner #2* FN $900; *Strange Adventures* #9 VF+ $1200; *Spy Smasher* #3 VF- $400.

**50s Horror** - Every month more and more collectors are getting hooked to L. B. Cole. Even I'm starting to think about investing some of my cash in Horror just because of his covers. Other horror books sell with the same fever. Anything pre-code moves and groves, and usually at higher then guide prices. *Strange Worlds of Your Dreams* #2 VF+ signed by Kirby sold for $250, *Blue Bolt* #110 FN $100, *Blue Bolt* #111 FN $100; *Journey into Fear* #1 VF+ $200, *The Unseen* #8 FN $50.

**Silver Age** - This is where the most bucks are being placed. People want high, high, high (that's three highs) grade copies, and will pay what ever it takes to get them. If you're willing to settle for fine or even fine plus copies there are bargains to be had. If instead you want the best, you better have deep pockets, cause near mints are selling multiple times guide. *Spider-Man* #1 VF+ $7500, *Spider-Man* #3 NM $2000; *X-Men* #1 NM $3500, *X-Men* #1 GD $250, *Hulk* #2 VF $1200, *Hulk* #5 GD $75.

**Just a small note on restoration** - Be careful and be aware. Here's one more opinion among the many that have already come to light in the last several months, here it goes. I suggest steering clear of restoration! It is important for every dealer and collector alike to disclose restoration. The newest form of disclosure avoidance by some is to say that, in their opinion, whatever was done to the book is "not really restoration", even though the book has clearly been altered.

So until next time, take care.

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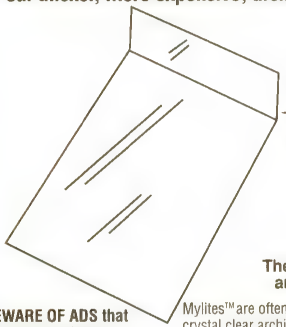

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Greetings from Seattle, home of the 15-minute Summer (don't blink or you'll miss it). Cloudy skies aside, this Summer has been a big one for comics sales. Both new comics and back issues are selling briskly overall

**Golden Age** - Not much movement here. Requests have dropped from this time last year. Rarity of material from this period may have discouraged collectors in this area.

**Silver Age** - Interest in Silver Age Marvels has continued to grow. Especially in demand are early *X-Men* issues, and *Fantastic Four* issues in the #40-#70 range. Taking a close second are issues of the *Amazing Spider-Man* from #1-#102. Demand for Silver Age DC's is lagging behind that for Marvels, though I'm not really sure why

**Bronze Age** - This era continues to appeal mostly to completists who want to fill in their runs from the Silver Age to present. *Marvel Spotlight* and *Ghost Rider* sales used to be the highlight of this era, but those sales have waned.

**Modern Age** - Here is where the bulk of the sales are: new comics and back issues less than five years old. We have seen an increase in new readers and collectors, and most of them want to get in on the "ground floor" of something rather than search for 20 years of back issues. *Knightfall* and *Reign of the Supermen* issues continue to be very strong. The Ultraverse titles were surprisingly popular, standing out from the herd of new releases this Summer. Marvel's Epic and UK titles have taken a serious dive, but the X-titles continue to sell better and better

**Cards** - The sales on Marvel cards (any series) just won't stop! Also popular are the Star Wars: Galaxy cards and art cards such as Olivia, Frazetta etc. Set to watch for: The Star Trek Masterpieces from Skybox look to be a huge success. Bomb of the year: Plasm cards - only the binders have been in demand.

**Toys** - Look out for Star Wars! There is a resurgence of interest here, especially in the ERTL models and the action figures. Look for demand to build in the next few years. Also hotly anticipated are the second series of Playmates STNG action figures.

**The "Other" Glut?** - Has anyone else experienced a sharp increase in the number of people wanting to sell you comics? It seems in the wake of increased awareness of the comics field, everyone is coming out of the woodwork with their collections (or their Dad's collections, or the comics they found under the winter boots in the closet). I have been buying less and offering less for what I buy, just because there seems to be so much out there.

**The Future** - You're hearing it all over: people are tired of gimmicks and want real stories without poly-bagged gold-foil die-cut covers. While there are still quite a few people attracted to the "flash" of gimmick covers, comics are starting to sell more and more because of substance: good writing, good visual storytelling, affordable cover price. Here's hoping that every speculator and collector becomes a reader, too.

**JOHN TINKESS**
**Another Dimension Comics**
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**403-283-7078**

**Overview** - As I write this, we are into the dreaded Summer of '93 glut and some of the winners and losers are becoming more apparent. More and more collectors are looking for quality first and "investment potential" second which has produced some interesting results.

**DC Comics** - With *Batman* #500 due to be released any day now, Knightfall remains the most highly rated series in our stores. The demand for early issues continues to grow as the series nears its conclusion. All parts sell briskly at guide with the exception of *Batman* #491 which seems to be more plentiful in this area, but still sells well at $6. *Sword of Azrael* #1-4 at $15 each and *Vengeance of Bane* special at $25 also move quickly

The Superman titles continue to be full of surprises. Last month I wrote that sales on the Reign of the Supermen series were falling as the series was dragging on for far too long. Well, all that changed with the release of *Man of Steel* #25 and the reappearance of the real (?) Superman. This issue and ensuing parts of the series have sold out almost immediately and demand has been very strong. If the quality storylines continue, I think sales for all four Superman titles could remain solid for a long time to come

Other DC titles also seem to be faring well. While sales have been dropping off on many Marvel, Image, Valiant and other so-called "hot" issues, most DCs have been very consistent. Many of DC's mid-line titles are now outselling mid-line Marvels and the Vertigo line continues to pick up new readers. The only exceptions to this are the Milestone line (which has been dead here from the start), and the Bloodlines crossover which started strong but has been dropping off since the story seems to be going nowhere.

Overall, DC has been making great strides over the past year in attracting a larger audience. Many of the quality titles DC publishes have benefited greatly from all the attention generated from *Batman* and *Superman*. A few other publishers could learn from their example.

**Marvel** - There doesn't seem to be an end in sight here for Marvel's current decline. The Spider-Man and X-Men titles are holding their own but the rest of Marvel's output continues to suffer a steady drop in sales. What many see as lackluster storylines by unknown writers and artists combined with high-priced gimmicks and growing number of late shipping titles, have driven many longtime fans to look elsewhere for their four-color entertainment. This seems unlikely to change any time soon as virtually all of Marvel's new titles are either retreads of existing characters of Marvel UK titles (which have lost any of the appeal they might have once had). *Sabretooth* and *Deadpool* have both sold very well and Gambit should repeat their success, but how many more mutant titles will people buy before they tire of these as well. The House of Ideas may be in bad shape folks. Let's hope someone can repair it before the whole place is condemned.

**Image** - It seems fitting that the company largely responsible for this glut is the first one to acknowledge that it exists. The recent announcement of their intention to cut back has been well received by most collectors. Many are hoping that the end result will be more comics drawn by the original Image creators. Not much change in sales since the last report. *Spawn* continues to be Image's best-selling title and sales are strong in the rest of the line with the exceptions of Trencher and 1963 (which is a shame for this entertaining homage to the early Marvel comics). Back issues of the core Image titles (*Spawn*, *Youngblood*, *Cyberforce* and *Shadowhawk*) are still in strong demand at guide

**Valiant** - Most of the speculation on current issues at Valiant has disappeared so sales have dropped to pre-Unity numbers or lower on all titles. *Turok* is currently their best-seller and the upcoming issues by Tim Truman should help maintain strong sales. Demand for Valiant back issues has become very focused on a few key issues and first appearances are hotly sought after, but most issues just sit right now.

**Dark Horse** - *Comics Greatest World* has been fairly well received so far but the real winner for Dark Horse is *Aliens vs. Predator: Deadliest of the Species*. Complaints about recent Aliens or Predator stories centered on the lack of top name writers or artists, but this new series fills the bill more than adequately. On name alone, Chris Claremont has attracted a lot of new readers to this series

**JAMES MACNAUGHTON**
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Reporting in again from Maine's comic collectors headquarters I would like to welcome everyone home from their Summer vacations. Comic collectors around here appear to be buying less of the gimmick comics and more of the quality books, which is for one am in hopes that the publishers will take note of. The magneto book is just about the only hype book that Marvel is putting out that I have been receiving a lot of request for, and I know, will by the time this report is printed, have caused numerous headaches for comic shop owners. As the nights get cooler here we can see more people settling inside with a good comic book which leaves the gimmick buyer empty handed. I am not saying that the gimmick books don't bring attention to the titles, but I do believe they could work more on publishing good stories to back up the titles after releasing the gimmicks.

**Marvel** - *X-Force* #25 has been doing very well and we have been watching a steady climb in this title along with the renewed interest in the other X titles. *The Punisher* and the *Punisher Armory* sales have also been good, but the *War Zone* and *Punisher* specials are still seeing very little interest. *Ren & Stimpy* issues sell out as fast as we get them in, and we have a lot of folks here calling all around trying to locate the hard to find scratch and sniff first issues. After the *X-Men's Executioners Song* and the *Maximum Carnage* fans are eagerly awaiting to see what other great things are in mind from Marvel. *Thunderstrike* is another title that shows a lot of promise.

**DC** - *Batman* #500 sold out! I thought I was really over ordering when I ordered 100 copies over the amount I had pre sold, but I moved them all on the first day they arrived. The $3.95 cover price didn't slow the collectors down a bit.

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# What's Hot and What's Not

**Valiant/Image -** *Pitt* fans are building as surprise the Image title is released late. Image fans also are awaiting the next issues of *Maxx*, as slowly *Spawn* sales begin to fall. *Deathmate* sales have been great, I am not interested in the book personally since the art in the first two issues are not to my personal taste, but I love the sales figures on this one. *The Prologue* has been selling well here at double the cover price between different collectors. Valiant back issues have also been steady selling

Back issues sales have been picking up this month with titles like *Wolverine, X-Men* (which I'm sure is due to their 30th Anniversary campaign), *Thor* (probably due to *Thunderstrike*), *Conan*, and most Silver Age titles.


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Hi fellow collectors. Coming to you again from Virginia, Amazing Fantasy wants to invite you to come and visit our beautiful state

July showed a slight slow down in new comics and back issue sales July also showed an increase in the type and number of products being shipped from the publishers Our customers are beginning to remark that there is just too much product being produced from them to collect it all. It seems that our publishers are thinking quantity rather than quality. One reason this way of thinking is prevalent today rests with the retailers, who order and order trying to guess what their customers will purchase. If books were returnable to the publishers you can bet that they would be much more selective in what they produce

This month also saw the achievement of one of my long range goals. I purchased a *Superman* #1 in FN condition. This ended weeks of negotiations and will be the cornerstone of my collection

**Marvel -** Still the overall leader in sales: the vast number of titles produced by them seems to guarantee this result Best sellers are the X-books, especially the new Hologram issues. The *Maximum Carnage* series was a great sales success for us. *Heavy Hitters* and the *UK* titles still continue to sell poorly here, and we have cut our orders back once again.

**DC -** Superman is still the king and we are selling out each week. When he returns in *Superman* #82 and *Adventures* #505, I'm sure that they will also sell well. The major question remains, will sales remain high after this storyline ends? *Knightfall* is hot! *Vengeance of Bane* sells well at $30, as does the mini-series *Sword of Azrael*. Anticipation for *Batman* #500 is very high and preorders are increasing every day. *Milestone* is just about dead here. *Vertigo* is slowly dropping off in readership. *Catwoman* is selling out and we can't keep up with the requests that we receive for issues #1 and #2.

**Valiant -** Not moving up or down. Sales on new issues are steady, but not what they once were a few months ago. *Deathmate* is flat and not selling very well. Image books are late and you need their books to read the story. We find some reader resistance towards this crossover. Back issues (especially pre-Unity issues) are selling well, however, some of the higher priced books are moving very slowly The exceptions are *Rai* #3 & #4. We also sold a complete run of all Valiant's to one of our customers who was just getting back into comics.

**Image -** As I see it, there seems to be trouble in paradise with late books, lost readership, disgruntled individuals, canceled books - not as easy to go on your own as once thought The long awaited *Pitt* #2 finally arrived and sold through very well for us I feel *1963* is a disaster here and probably should be the next title canceled.

*Spawns* #1-4 still sell as soon as we put them out Recent issue sales have slowed down a bit. My view is that *Spawn* #12 was a very shocking book and should have included a for mature readers label. As the story came to an end, there was a conversation which included some words (one in particular) that some have suggested was done in poor taste It did not seem to add anything to the story, but exploited the use of off color language. I'm of the opinion that good writing does not need to use that type of language to express a point. I hope Todd remembers the number of young readers this book has

**Independents -** Dark Horse dollar comics are not flying off the shelves, but they are selling and the dollar price tag seems to be a good selling point

Malibu and their Ultraverse storyline seems to be working for them, and they are selling well.

**Defiant -** and *Plasm* #1 hit the stands and just sat there moving very slow. The storyline is good, but fans may be upset over the binder fiasco. I feel Jim Shooter needs to take control and accept the blame. He needs to promise the fans that it will not be repeated. Remember, Jim said that the Defiant line of comics would be reader friendly. I hope he understands that means cost friendly also.

**Next Month -** The answers to these questions: Is Superman still the king? How did *Batman* #500 sales go? Comic book shows: are we experiencing overkill? What new Image titles are canceled?

Will Wetworks ever become a book? Tune in next month right here in Overstreet for the answers. See you next month.


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**San Diego Comic Con Report -** As this issue of Overstreet's Comic Book Monthly goes to press, the 24th San Diego Comic Con draws to a close. And what a convention it was! The convention is the largest of its kind in the United States, and this year 90,000 square feet were added to accommodate dealer and collector demand. Events ran date dealer and collector demand. Events ran seemingly around the clock, and I was especially thrilled to attend the annual Inkpot Awards dinner, where our very own CBM Editor Gary M. Carter won an award for his outstanding contributions to comic fandom. An award richly deserved, I might add

At the Con, high grade Silver and Golden Age comics were very tough to come by Our hobby has more condition conscious collectors than ever before, making it harder and harder to find high grade books And with many dealers successfully selling through mail order, not as many high grade books found their way to the big Con as in years past. It all added up to some pretty slim pickings for grade collectors, especially for early DC's And high grade Atlas' - yea, sure. Nonetheless, Henry and I patiently plied our way through box after box, from dealer after dealer and managed to "scrounge" a number of choice items.

Our purchases included the following gorgeous NM97/MT 98 Dell Giant and Gold Key Western File Copies. *Donald Duck Fun Book* #1, 2; *Mighty Mouse in Outer Space; Rocky and His Fiendish Friends* #2, 3. The Fun Books were an especially delicious acquisition. Every self-respecting Disney collector knows these books are rare (Overstreet estimates only 10-20 in existence) They're also impossible to find in high grade because they were meant to be drawn in - connect the dots and puzzles games abound. Only the four sets from the Western File pedigree are known not to have writing in them. We also picked up the NM/MT 97 Mile High copies of *Police Comics* #41, 42, 44 with their wonderfully whimsical Jack Cole Plastic Man covers, and NM92 Harvey File Copies of *Casper the Friendly Ghost* #24, 44, 45

Lest you think we only bought comics "in condition", we also purchased mid to low grade copies of *Crack* #5, 6, 17; *Smash* #17, 19, 21, 22, 23; *Feature* #48; and *Modern* #69. Golden Age collectors will immediately recognize these as Lou Fine and Reed Crandall issues. Talk about truly great artwork.

**The "Auction" AF #15 -** Was it really worth that much? The recent sale of the White Mountain copy of *Amazing Fantasy* #15, for the unheard of sum of more than $40,000, has thrust this comic squarely into collector consciousness and controversy everywhere. Since my auction report two issues ago, I've been inundated with comments that range from gamut from sheer horror to "I saw it coming". Many collectors are asking themselves what made this particular copy of *AF* #15 so prized compared to other copies in similar condition

At the risk of repeating observations already made, here are five key reasons for the historic sale. And yes: I think it was worth it.

1) The coming of age of collectors in their mid thirties to mid forties. We think it is this group of collectors who are fueling the high end of the market now. They've got money to burn, they identify most strongly with Silver Age not Golden Age characters, and they are keying on the major auctions. It only takes two to tango in an auction, and from about $25,000 up that's what happened here

2) The most important character(s) of the Silver Age is Spider-Man. It surely isn't the Fantastic Four. And the Flash? He's arguably never been in the same league as Superman, Batman, or Spider-Man. Why the current Flash isn't even the same guy who appeared in *Showcase* #4. No doubt about it, Spidey's the main man right now

3) *AF* #15 is one hard book to find in high grade. Forget the stories you hear about the NM *AF* #15 that sold down the street. The WM copy of *AF* #15 is unquestionably the finest copy to come to market - and certainly to auction - in the last few years. It was a true NM92 specimen (I spent 15 minutes examining it with auction consultant Jerry Weist prior to the auction) with white pages, full ink reflectivity and an overall high "state of preservation". We think the whole notion of "state of preservation" - the ability of a book to stand up over time - is going to become a much more discussed element in grading. Silver Age books look to be aging much more rapidly than their Golden Age counterparts, due to paper quality and other factors. (More on this in an upcoming Market Report). Three years ago when this very same *AF*

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#15 was sold at San Diego for around $10,000 there was wide speculation that it would flush other high grade copies out from hiding. It didn't. Why? Because either collectors decided to hold on to their ultra high grade copies of *AF* #15, or because they didn't exist. Now, we're not suggesting that there aren't other existing high grade copies of *AF* #15 in the bowels of personal collections. We are suggesting that this number is very few indeed, subject to a phenomenon we call the "black hole" of personal collections - once they go in they never see the light of day again

4) The universal appeal of the grading committee. Say what you will about the committee grading process, but one thing that brought well-heeled collectors out of the woodwork at Sotheby's was the simple fact that no one who physically graded the book had a financial stake in selling it. This means that a truly objective attempt - as represented by both collectors and dealers on the committee - was reflected in the final grade. Having bought hundreds of so-called NM comics through the mail from scores of dealers over the years, we think a NM comic sold at Sotheby's is actually higher grade than the average, in most cases, and that this was certainly the case with the WM *AF* #15.

5) The deserved reputation of the White Mountain pedigree. Unfortunately, most people have never seen a true pedigreed comic before (We'll tackle the subject of pedigree in the next market report). In fact, when we display one at a show, collectors usually (literally) gasp. Condition is condition is condition, but if you've never seen a high grade WM or Mile High it's difficult to appreciate how much sharper and cleaner these books are in comparison with others. Snob appeal is one thing, but only the foolhardy would pay a significant premium over Guide for a pedigree that wasn't in condition (unless it was extremely rare).

**Neal Adams Checklist** - Unfortunately, Michael couldn't join us in San Diego this year so he decided to do something worthy and contributed the following checklist of his favorite artist, Neal Adams. When he was a teenager during the mid sixties, he happened upon a copy of *X-Men* #60 at a local cigar store in San Francisco where he bought all his comics - sixties and the seventies. We invite you to add your favorites to the list.

**DC** - *Aquaman* #50-52; *Batman* #219, 232, 234, 237, 243-245, 251, 255, *Brave & Bold* #79-86, 93, 102; *Challengers of the Unknown* #74; *Detective Comics* #369, 395, 397, 402, 404, 408, 410, *Flash* #217-219; *Green Lantern* #76-89; *Hot Wheels* #6; *House of Mystery* #178, 179, 186; *House of Secrets* #82 90, *Phantom Stranger* #4; *Our Army at War* #182, 183, 186, 240; *The Spectre* #2-5; *Star Spangled War Stories* #134, 144; *Strange Adventures* #206-216; *Teen Titans* #20-22; *Weird Western Tales* #12, 13, 15, *Witching Hour* #1, 8, 13; *World's Finest Comics* #175, 176

**Marvel** - *Amazing Adventures* #5-8, 18; *Astonishing Tales* #12, *Avengers* #93-96; *Conan* #37; *Dracula Lives* #2; *Thor* #180, 181; *Tower of*


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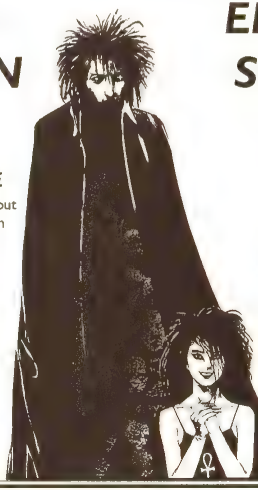

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# Introduction

Welcome to another issue of *Overstreet's Comic Book Monthly*, the most accurate and dependable Price Guide magazine for comic books and non-sports cards in the nation!

The first Overstreet COMIC BOOK PRICE GUIDE was published in 1970 and has been published every year since then. The first issue of Overstreet's Comic Book Price Update (supplement to the annual Overstreet Price Guide #12) was published in the Fall of 1982. After a few years of publishing a mid-year Update, the comic market finally demanded a more frequent price report. The Update eventually became a bi-monthly Overstreet's Comic Book Monthly is now the official monthly price guide magazine for Overstreet Publications.

## GENERAL INFORMATION

About Pricing: The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by our Board Of Special Advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors.

The Listed Prices in this Guide, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Thus prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average, it will never be the same as the highest or lowest most recent sale price.

Collectors will, at some point, attempt to sell some or all of their acquisitions at a wholesale price to dealers. It is important to remember that dealers buy comics in order to resell them to other collectors. Therefore, dealers will always pay a higher percentage for issues that they think can be sold quickly and a much lower percentage for items that have a low demand. Dealers must always buy at a percentage that allows for their overhead, plus a fair margin of profit. Most dealers will pay anywhere from 25-75% of the prices listed in this guide depending on inventory needs and local market conditions. However, material from the past 10 to 15 years is readily available and dealers may only offer a very small amount (20% or less) or may not be interested at all.

## PRICING NEW COMICS:

This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases when market conditions warrant.

## PRICING LOWER GRADES

Prices listed in this Guide are for comic books in Very Good (VG), Very Fine (VF) & Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage of the near mint value. To find the correct price spread for a specific book, consult the annual *Overstreet Comic Book Price Guide*. Please note, however, that price spreads vary, based on many factors including demand, rarity in grade, and overall rarity.

## *PRICING INDICATORS*

- ✦ An issue that has increased in price since last issue
- ▪ An issue that has decreased in price since last issue
- H A high demand issue that is currently in vogue

## GRADING COMICS

Grading comic books is essentially describing its condition, which may range from absolutely perfect "newsstand" condition (MINT) to extremely worn, dirty, and torn (POOR). For a more detailed instruction on the art of grading comic books, consult *The Overstreet Comic Book Grading Guide* available in most book stores, comic specialty shops, or direct from Overstreet Publications.

## POLYBAGGED COMICS

It is the official policy of Overstreet Publications to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and it's entire contents may be preserved so that all components of the original manufactured product remain together.

## RESTORED COMICS

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers, and webbing reinforcement.

For years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most repaired/restored books are not worth the same as books in the same grade in their ***original*** condition. The more expensive the book, the more likely it has been restored. After restoration, these books are not actually in higher grades, but are altered lower grade books that are described by their **Apparent Grade**. Some books do need to be repaired and/or restored to improve to preserve them.

**Note:** The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Whenever possible, books should be examined very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced sections of the cover, wrinkles pressed from covers, recolored (color touch) and reglossed covers.

Dealers should disclose any known restoration at the time of sale. Any restoration is considered a defect because it is an alteration of the original condition of the book.

## GRADING DEFINITIONS

The hardest part of evaluating a comic is being objective, and knowing what characteristics to look for in making your assessment. Very Important: A book must be graded in its entirety, considering **all** defects. Do not grade just the cover alone. A book in any of the grades listed must be in **Original Unrestored Condition**. Restored books must be described as such. After examining a comic book thoroughly, one of the following grades may be assigned:

***The 8 Nomenclature Grades and The Overstreet Numerical Equivalent***

| | Numerical Grade | | | |
|---|---|---|---|---|
| Grade/abbreviation | High | Center | Low | Point Spread |
| Mint (MT) | 100 | 99 | 98 | (3) |
| Near Mint (NM) | 97 | 94 | 90 | (8) |
| Very Fine (VF) | 89 | 82 | 75 | (15) |
| Fine (FN) | 74 | 65 | 55 | (20) |
| Very Good (VG) | 54 | 45 | 35 | (20) |
| Good (GD) | 34 | 25 | 15 | (20) |
| Fair (FR) | 14 | 10 | 5 | (10) |
| Poor (PR) | 4 | 3 | 1 | (4) |

### *THE EIGHT NOMENCLATURE GRADES AND THEIR NUMERIC RANGE**

***MINT (MT) (ONE 100-98)*** Near perfect in every way. Only the most subtle bindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firmly secured to interior pages. Paper is supple and fresh. Spine is tight and flat.

***NEAR MINT (NM) (ONE 97-90)*** Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat.

***VERY FINE (VF) (ONE 89-75)*** An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off-white to white.

***FINE (FN) (ONE 74-55)*** An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include, light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable.

***VERY GOOD (VG) (ONE 54-35)*** The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold, or minor chip or piece missing allowed.

***GOOD (GD) (ONE 34-15)*** This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle.

***FAIR (FR) (ONE 14-5)*** Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors, brings 30-50 per cent of the Good price.

***POOR (PR) (ONE 4-1)*** Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability.

* The Numeric Ranges from Poor to Mint are further explained in *The Overstreet Comic Book Grading Guide*.

The graph at left illustrates the Overstreet Nomenclature Grades and their corresponding numeric range.

# Now with three prices! VG VF NM

Action #254, © DC

**ACTION COMICS** (Weekly #601-642)
Dec. 1954-Present
National Periodical Pub./DC Comics
1-Reprint; 1988. 50¢-c — 0.50
201-Last pre-code issue — 58.00 — 131.00 — 175.00
202-220 — 50.00 — 113.00 — 150.00
221-240 — 46.00 — 90.00 — 120.00
241, 243-251 Last Tommy Tomorrow — 30.00 — 68.00 — 90.00
242-Origin & 1st app. Braniac — 217.00 — 488.00 — 650.00 — H
252-Origin & 1st app. Supergirl; re-intro of Metallo; his 2nd appearance since Superboy 49 — 214.00 — 536.00 — 750.00 — H
253-2nd app Supergirl — 43.00 — 107.00 — 150.00 — H
254-1st meeting Of Batman & Superman — 39.00 — 96.00 — 135.00 — H
255-1st Bizarro Lois Lane — 26.00 — 64.00 — 90.00
256-281 — 17.00 — 43.00 — 60.00
282, 284-286, 288-270 — 13.00 — 32.00 — 45.00
283-Origin Bizarro World — 19.00 — 46.00 — 65.00 — H
287-3rd Legion app — 79.00 — 196.00 — 275.00 — H
271-275, 277-282 282-Last 10¢ issue — 11.00 — 29.00 — 40.00
276-6th Legion app. — 34.00 — 86.00 — 120.00
283-Legion Of Super-Villains app — 14.00 — 36.00 — 50.00
284-Mon-El app. — 14.00 — 36.00 — 50.00
285-12th Legion app. — 14.00 — 36.00 — 50.00
286-289 — 7.00 — 19.00 — 26.00
290(7/62)-17th Legion app, Phantom Girl app — 7.00 — 19.00 — 26.00
291, 292, 296-299 — 5.00 — 13.00 — 18.00
293-Origin Comet — 11.00 — 27.00 — 38.00
300-(5/63) — 6.00 — 14.00 — 20.00
301-303, 305-308, 310-320 — 3.00 — 9.00 — 12.00
304-Origin & first app. of Black Flame — 4.00 — 11.00 — 15.00
309-Legion app. — 4.00 — 10.00 — 14.00
321-333, 335-340 — 3.00 — 6.00 — 9.00
334-Giant (6/29) — 5.00 — 11.00 — 16.00
341-346, 348-359 — 1.50 — 4.00 — 6.50
347 .380 (Giants G-33 & G-45) — 2.50 — 7.10 — 10.00
361-372, 374-380 — 1.40 — 3.50 — 5.00
373-Giant (G-57) — 2.30 — 5.70 — 8.00
381-424 411-Eclipso origin-r — 1.10 — 2.90 — 4.00
425-Adams art — 1.70 — 4.30 — 6.00
426-430, 438, 439 — 0.90 — 2.10 — 3.00
437 .445 (100 page giants) — 1.40 — 3.60 — 5.00
440-1st Grell-r on Green Arrow — 1.70 — 4.30 — 6.00
441-Grell-a on Green Arrow — 1.40 — 3.60 — 5.00
442, 444-499 — 0.70 — 1.80 — 2.50
500-Superman life story (1.00, 68pgs) — 0.60 — 1.40 — 2.00
501-551, 554-582 — 0.40 — 1.10 — 1.50
552, 553-Animal Man-c/s — 1.70 — 4.30 — 6.00
583-Alan Moore — 2.00 — 5.00 — 7.00
584-Byrne begins — 0.40 — 1.10 — 1.50
585-599, 598-1st pp. Checkmate — 0.30 — 0.70 — 1.00
600-(2.50, 84 pgs.) — 1.10 — 2.90 — 4.00
601-642 (1.50, 52 pgs.); 611-614: Catwoman — 0.50 — 1.00 — 1.50
643-Mcnthly begins, Perez c/a, scripts — 0.50 — 1.00 — 1.50
644-649 651-661, 663-666 668-679 644-Perez-a begins; 679-Last 1.00-c — 0.40 — 0.70 — 1.00
650-(1.50, 52 pgs.)-Lobo cameo — 0.50 — 1.00 — 1.50
662-Superman reveals id to Lois Lane — 1.20 — 2.30 — 3.50
667-(1.75, 52 pgs.) — 0.60 — 1.10 — 1.75
680-682 — 0.40 — 0.80 — 1.25
683-Doomsday cameo — 2.60 — 4.90 — 7.50 — H
683-2nd & 3rd printings — 0.40 — 0.80 — 1.25
684-Doomsday battle issue — 2.80 — 5.20 — 8.00 — H
685 .688-Funeral For A Friend ss.; Supergirl app. — 0.50 — 1.00 — 1.50
685-2nd & 3rd printings — 0.40 — 0.80 — 1.25
687-(1.95)-Collector's Ed. w/die-cut-c — 0.70 — 1.30 — 2.00
687-(1.50)-Newsstand Ed. w/mini-poster — 0.50 — 1.00 — 1.50
688-691 (1.50) 688-Guy Gardner-c/s — 0.50 — 1.00 — 1.50
Annual 1 ('87)-Arthur Adams-a; Batman app. — 2.10 — 3.90 — 6.00
Annual 2 ('88, 1.75)-Perez-c/a — 0.70 — 1.30 — 2.00
Annual 3 ('91, 2.00, 68 pgs.) — 0.70 — 1.30 — 2.00
Annual 4, 5 ('92-'93, 2.50) — 0.90 — 1.60 — 2.50

**ADAM-12** (TV)
Dec. 1973-No. 10, Feb, 1976 (Photo covers)
Gold Key
1 — 6.30 — 11.70 — 18.00
2-10 — 2.80 — 5.20 — 8.00

**ADDAMS FAMILY** (TV cartoon)
Oct. 1974-No. 3, Apr. 1975 (Hanna-Barbera)
Gold Key
1 — 8.60 — 21.40 — 30.00 — H
2, 3 — 6.30 — 11.70 — 18.00 — H

**ADVENTURE COMICS**
No. 200, May, 1954-Mc. 503, Sept. 1983
National Periodical Publications/DC Comics
200 — 79.00 — 196.00 — 275.00
201-299 — 54.00 — 136.00 — 190.00
301-1st app. Krypto — 471.00 — 1,231.00 — 1,754.00 — +H
211-213, 215-220 — 43.00 — 107.00 — 150.00
214-2nd app. Krypto — 57.00 — 143.00 — 200.00 — H
221-246 241-Batman x-over (6/58) — 37.00 — 93.00 — 130.00
247-1st app. Legion Of Super Heroes (4/58) — 743.00 — 1,857.00 — 2,600.00
248-252, 254, 255: Green Arrow in all — 27.00 — 68.00 — 95.00
253-Superboy/Robin first meet — 37.00 — 93.00 — 130.00 — H
256-Origin Green Arrow — 107.00 — 268.00 — 375.00 — H
257-259 — 24.00 — 61.00 — 85.00
260-1st Silver Age origin of Aquaman (5/59) — 109.00 — 271.00 — 380.00 — H
261-266, 268, 270, 286-(11/69)-Aquagirl tryout (origin/1st app.); not same as later character — 17.00 — 43.00 — 60.00
267-2nd Legion Of Superheroes — 164.00 — 411.00 — 575.00 — H
269-Intro Aqualad — 36.00 — 89.00 — 125.00 — H
271-Origin Luther retold — 47.00 — 195.00 — 140.00 — H
272-274, 276-280: 276-3rd Metallo — 14.00 — 34.00 — 45.00
275-Origin Superman/Batman team retold — 33.00 — 75.00 — 100.00 — H
281, 284, 287-289: 288-Bizarro cover — 15.00 — 34.00 — 45.00
282-5th Legion app. — 33.00 — 75.00 — 100.00
283-Intro Phantom Zone — 25.00 — 56.00 — 75.00
285-1st Bizarro World story in Adv. — 23.00 — 53.00 — 70.00
290-1st Bizarro Mxyzptlk — 20.00 — 45.00 — 60.00
298-9th Legion app., last 10¢ issue — 16.00 — 38.00 — 50.00
291, 292, 295-298: 295-Bizarro-c — 10.00 — 23.00 — 30.00
293-13th Legion app — 20.00 — 45.00 — 60.00
294-1st Bizarro M. Monroe. Pres. Kennedy — 20.00 — 45.00 — 60.00 — H
299-1st Gold Kryptonite (8/62) — 12.00 — 26.00 — 35.00
300-Legion series begins (9/62) — 76.00 — 169.00 — 265.00
301-Origin Bouncing Boy — 23.00 — 57.00 — 80.00
302-305 — 17.00 — 38.00 — 50.00
306-310 — 13.00 — 29.00 — 38.00
311-320 — 9.00 — 21.00 — 28.00
321-Intro Time Trapper — 7.00 — 17.00 — 22.00
322-330: 327-Intro Lone Wolf in Legion — 7.00 — 13.00 — 20.00
331-340 — 5.60 — 10.40 — 16.00
341-Triplicate Girl becomes Duo Damsel — 4.20 — 7.80 — 12.00
342-345, 347, 350, 351 — 3.30 — 5.90 — 9.00
346, 348, 349 — 3.30 — 6.50 — 10.00
352, 354-360 — 2.80 — 5.20 — 8.00
353-Death of Ferro Lad in Legion — 4.60 — 8.50 — 13.00
361-364, 366, 368-370 — 2.10 — 3.90 — 6.00
365, 367, 371, 372 — 2.50 — 4.60 — 7.00
373, 374, 376-380: 380-Last Legion in Adv. — 2.10 — 3.90 — 6.00
375-Intro Quantum Queen — 2.80 — 4.60 — 7.00
381-Supergirl begins (1st full length story, 6/69) — 0.70 — 1.30 — 2.00
382-388, 391-400 — 0.70 — 1.30 — 2.00
390, 405-420 pg. giants G-81 & G-81 — 2.10 — 3.90 — 6.00
401, 402, 404-410: 52 pg. issues — 0.70 — 1.30 — 2.00
403-Giant G-81; Legion-r — 1.80 — 3.30 — 5.00
411, 413, 418, 419: 36 pg. issues — 0.40 — 0.70 — 1.00
412-origin& 1st Animal Man/Str. Adv — 1.40 — 2.60 — 4.00
414-r/2nd Animal Man/Str. Adv. — 1.10 — 2.00 — 3.00
415, 420-Animal Man reprints — 0.50 — 1.00 — 1.50
416-Giant DC-10; G.A.-r — 0.40 — 0.80 — 1.20
417-Vigilante; Fazetta Shining Knight-r — 0.40 — 0.80 — 1.20
421-424 — 0.40 — 0.70 — 1.00
425-New look begins — 0.50 — 1.00 — 1.50
426-458: 435-Mike Grell's 1st-a — 0.40 — 0.70 — 1.00
459-460, 463-466 — 0.40 — 0.70 — 1.00
461, 462: Death of Earth II Batman — 1.40 — 2.60 — 4.00
467-Starman by Ditko, Plastic Man began — 0.50 — 1.00 — 1.50
468-490: Last comic-size iss. — 0.40 — 0.70 — 1.00
491-499, 491-100 pg. digests begin — 0.40 — 0.80 — 1.20
500-All Legion reprints — 0.60 — 1.00 — 1.50
501-503 Golden Age reprints — 0.40 — 0.80 — 1.20

**ADVENTURES INTO THE UNKNOWN**
No. 51, Jan./1954-No. 174, Aug./1967
American Comics Group
51(3-D effect-c/story) — 36.00 — 89.00 — 125.00 — H
52-58 (3-D effect-c/stories) — 31.00 — 79.00 — 110.00 — H
59-3-D effect story only — 20.00 — 50.00 — 70.00 — H
60-Wordeseaw-y by Landau — 13.00 — 30.00 — 40.00 — H
61-Last pre-code issue (1-2/55) — 12.00 — 26.00 — 35.00 — H
62-70 — 8.00 — 19.00 — 25.00
71-90 — 6.00 — 12.00 — 18.00
91,96(#95 on inside),107,116-All contain Williamson-a — 8.00 — 19.00 — 25.00
92-95,97-99,101-106,108-115,117-127 — 6.00 — 10.00 — 14.00
100 — 7.00 — 13.00 — 20.00
128-Wrightson/Kreinkel/Torres-r last 10¢ — 6.00 — 10.00 — 16.00
129-150 — 5.00 — 9.00 — 14.00
151-153: 153-Magic Agent app. — 4.00 — 8.00 — 12.00
154-Nemesis begins (origin), ends #170 — 6.00 — 10.00 — 16.00
155-167, 169-174: 157-Magic Agent app — 4.00 — 8.00 — 12.00
168-Ditko-a(p) — 5.00 — 9.00 — 14.00

**ADVENTURES OF BOB HOPE, THE**
No. 32 Apr-May, 1955-No. 109, Feb-Mar. 1968
National Periodical Publications
32-40: 32-1st code approved issue — 17.00 — 38.00 — 50.00
41-50 — 13.00 — 30.00 — 40.00
51-70 — 9.00 — 20.00 — 26.00
71-92: 85-105: 85-1st monster issue (11/65) — 5.00 — 9.00 — 14.00
94-Aquaman cameo — 6.00 — 10.00 — 16.00
106-109-Monster-c/s by N. Adams-c/a — 9.00 — 20.00 — 26.00

**ADVENTURES OF CAPTAIN AMERICA**
Sept, 1991-No. 4, Jan, 1992 (4.95, color; mini-series)
Marvel Comics
1-Embossed-c — 2.00 — 3.00 — 5.00
2-4: Austin-c/a(i) — 2.00 — 3.00 — 5.00

**ADVENTURES OF JERRY LEWIS, THE**
(Adv. of Dean Martin & Jerry Lewis No. 1-40) (See Super DC Giant)
No. 41-11, Nov, 1957-No. 124, May-June, 1971
National Periodical Publications
41-60 — 8.00 — 19.00 — 25.00
61-80 .68, 74-Photo-c — 7.00 — 13.00 — 20.00
81-91 .93-96,98-100' .88-Bob Hope app — 4.00 — 8.00 — 12.00
92-Superman cameo — 6.00 — 10.00 — 16.00
97-Batman/Robin x-over, Joker-c/story — 8.00 — 19.00 — 25.00
101-116 Neal Adams-c/a — 7.00 — 13.00 — 20.00
102-Beatles app. — 8.00 — 16.00 — 24.00
105-Superman x-over — 6.00 — 9.00 — 14.00
106-111, 113-116 — 3.00 — 4.00 — 6.00
112-Flash x-over — 6.00 — 9.00 — 14.00
117-Wonder Woman x-over — 3.00 — 5.00 — 8.00
118-124 — 2.00 — 3.00 — 5.00

**ADVENTURES OF MIGHTY MOUSE**
No. 126, Aug, 1955-No. 160, Oct, 1963 (Two #144's, #129-137 have no #)
St. John/Pines/Dell/Gold Key
126 (8/55), 127 (10/55), 128 (11/55)-St. John issues — 7.00 — 13.00 — 20.00
nn (#129, 4/56) - 144 (8/59)-Pines issues — 6.00 — 10.00 — 16.00
145 (10-12/59) - 155 (7-9/62)-Dell issues — 5.00 — 9.00 — 14.00
156 (10/62) - 160 (10/63)-Gold Key issues — 5.00 — 9.00 — 14.00

**ADVENTURES OF MIGHTY MOUSE** (Formerly Mighty Mouse)
No. 166, Mar. 1979-No. 172, Jan. 1980
Gold Key
166-172 — 2.00 — 3.00 — 5.00

**ADVENTURES OF SUPERMAN** (Formerly Superman)
Jan, 1987-Present
DC Comics
424 — 0.70 — 1.30 — 2.00
425-449, 446-Invasion — 0.60 — 1.10 — 1.75
450-463 — 0.50 — 1.00 — 1.50
464-Lobo-c/app. pre-dates Lobo #1 — 1.70 — 2.60 — 4.00
465-479, 481-491, 491-Last $1.00-c — 0.50 — 0.70 — 1.00
480-(1.75, 52 pgs.) — 0.70 — 1.10 — 1.75

492-495 0.50 0.80 1.25
496-Doomsday cameo 2.10 3.30 5.00 H
496 1st 2nd printings 0.50 0.80 1.25
497-Doomsday battle ess. 2.50 3.90 6.00 H
498 499-Funeral for a Friend, Supergirl app 1.30 2.00 3.00 H
498-2nd & 3rd printings 0.50 0.80 1.25
500 w/2 $5, 68 pgs.)-Collector's Ed. w/card 1.30 2.00 3.00
500 w/2.50, 68 pgs.)-Reg. Ed. w/bifoil cover 1.00 1.60 2.50
501 w/1.95)-Collector's Ed. w/die-cut-c-s 0.80 1.30 2.00
501 w/1.50)-Regular Ed. w/mini-poster, diff. c 0.50 1.00 1.50
502-504 50(2-Supergirl-c/story 0.50 1.00 1.50
Annual 1 ('97) 0.60 0.90 1.40
Annual 2 ('98)-Lobo app 0.80 1.30 2.00
Annual 3 ('99, $3.95, 68 pgs.)-Armageddon 2001 0.80 1.30 2.00
Annual 4 ('99, 2.50)-Gay Garden/Lobo c/story 1.00 1.60 2.50

**ADVENTURES OF THE FLY** (The Fly, Mo 2; Fly Man Mo 32-39)
Aug 1959-No 38, Oct, 1964, No 31 May 1965
Archie Publications, Radio Comics

| | | | | |
|---|---|---|---|---|
| 1-Shield app., origin The Fly-S&K c/a | 93.00 | 232.00 | 325.00 | H |
| 2-Williamson, S&K | 50.00 | 125.00 | 175.00 | |
| 3-Origin retold | 34.00 | 85.00 | 120.00 | |
| 4-S&K-c, Powell-a, Shield-a over | 23.00 | 57.00 | 80.00 | |
| 5 10 7-Black Hood app., B, 9-Shield-r over | 17.00 | 39.00 | 52.00 | |
| 11-13 15-23 20-Origin/Flygirl retold | 11.00 | 24.00 | 32.00 | |
| 14-Intro & origin Flygirl | 15.00 | 34.00 | 45.00 | |
| 21-30 | 7.00 | 17.00 | 22.00 | |
| 31-Black Hood Shield Comet app | 8.00 | 19.00 | 25.00 | |

**ADVENTURES OF THE JAGUAR, THE**
Sept 1961-No 15, Nov 1963
Archie Publications (Radio Comics)

| | | | |
|---|---|---|---|
| 1-Origin & 1st app. The Jaguar | 31.00 | 78.00 | 110.00 |
| 2 3-Last 10¢ issue | 16.00 | 39.00 | 55.00 |
| 4-6 Catgirl app | 11.00 | 29.00 | 40.00 |
| 7-10 | 8.00 | 20.00 | 28.00 |
| 11-15 13, 14-Catgirl, Black Hood app. | 6.00 | 16.00 | 22.00 |

**ADVENTURES ON THE PLANET OF THE APES**
Oct, 1975-No 11, Dec, 1976
Marvel Comics Group

| | | | |
|---|---|---|---|
| 1-r/Planet of the Apes in color Starlin-c | 1.30 | 2.00 | 3.00 |
| 2-5 | 0.90 | 1.40 | 2.20 |
| 6-11, 8-Starlin-c | 0.60 | 1.20 | 1.80 |

**AKIRA**
Sept. 1988-Present (3.50, color, deluxe)
Epic Comics

| | | | |
|---|---|---|---|
| 1 | 5.30 | 9.80 | 15.00 |
| 1, 2-2nd printings | 1.20 | 2.30 | 3.50 |
| 2 | 3.20 | 5.90 | 9.00 |
| 3-5 | 2.50 | 4.90 | 7.50 |
| 6-15 | 1.90 | 3.80 | 5.50 |
| 16-33, 17-Began 3.95-c | 1.20 | 2.30 | 3.50 |
| 34, 35-(4.95-c) | 1.80 | 3.50 | 5.00 |

**ALBEDO**
Apr. 1983-No. 14, Spring, 1989 (B&W)
Thoughts And Images

| | | | |
|---|---|---|---|
| 0-Yellow cover, 50 copies | 15.00 | 34.00 | 45.00 |
| 0-White cover, 450 copies | 12.00 | 26.00 | 35.00 |
| 0-Dust 1st printing, 500 copies | 4.00 | 8.00 | 12.00 |
| 0-Dust 2nd printing, 1000 copies | 3.00 | 5.00 | 8.00 |
| 0-3rd print | 0.70 | 1.30 | 2.00 |
| 0-4th print | 0.40 | 0.80 | 1.20 |
| 1-Dark Horse 1st app. Usagi Yojimbo | 3.20 | 5.90 | 8.00 |
| 1-Bright red | 3.20 | 5.90 | 9.00 |
| 2 | 2.10 | 3.90 | 6.00 |
| 3-14 | 0.70 | 1.30 | 2.00 |

**ALF** (TV)
Mar. 1988-No. 50, Feb, 1991 (1.00, color)
Marvel Comics

| | | | |
|---|---|---|---|
| 1-49; 22-X-Men parody | 0.40 | 0.70 | 1.00 |
| 50-(1.75, 52 pgs.)-Photo-c | | | |
| Annual 1-3 ('88, '89, '90) | 0.60 | 1.10 | 1.75 |
| Holiday Special 1 (1.75, 68 pgs.) | 0.60 | 1.10 | 1.75 |
| Holiday Special 2 ('89, 2.00, 68 pgs.) | 0.70 | 1.30 | 2.00 |
| Spring Special 1 (1989, 1.75) | 0.60 | 1.10 | 1.75 |

**ALIENS, THE** (Capt.a Johnen and )(Also see Magnus Robot Fighter)
Sept-Dec. 1957, No. 2, May, 1982
Gold Key
1-Reprints from Magnus #1 3,4,6-10 all by Russ Manning 5.00 10.00 15.00
2-Reprints from Magnus #1 by Manning 1.40 2.60 4.00

**ALIENS** (Also see Dark Horse Presents #24)
May 1988-No 6, July 1989 (1.95, B&W, mini-series)
Dark Horse Comics

| | | | |
|---|---|---|---|
| 1-1st appearance Aliens w comics | 11.00 | 25.00 | 33.00 |
| 1-Second printing | 3.20 | 5.90 | 9.00 |
| 1-Third - Sixth printings | 0.70 | 1.30 | 2.00 |
| 2 | 8.00 | 18.00 | 24.00 |
| 2-Second printing | 1.40 | 2.60 | 4.00 |
| 2-Third printing | 0.70 | 1.30 | 2.00 |
| 3 | 4.20 | 7.80 | 12.00 |
| 4 | 2.80 | 5.20 | 8.00 |
| 5, 6 | 2.10 | 3.90 | 6.00 |
| 3-6, 2nd printings | 0.70 | 1.30 | 2.00 |

ALIENS MINI COMIC 1 (2.69, 4x6")-Included in Aliens Portfolio 3.50 6.50 10.00

Aliens Platinum Edition (See Dark Horse Presents...)

**ALIENS**
V2 #1, Aug, 1989-No 4, 1990 (2.25, color mini-series)
Dark Horse Comics

| | | | |
|---|---|---|---|
| V2 #1 | 4.20 | 7.80 | 12.00 |
| V2 #1- 2nd printing ('90, 2.25) | 0.80 | 1.50 | 2.25 |
| 2-4 | 2.10 | 3.90 | 6.00 |

**ALIENS: COLONIAL MARINES**
Jan,1993-No 12, 1993 (2.50 color limited series)
Dark Horse Comics

| | | | |
|---|---|---|---|
| 1-4 | 0.90 | 1.60 | 2.50 |

**ALIENS: EARTH WAR**
June, 1990-No 4, Oct 1990 (2.50 color, limited series)
Dark Horse Comics

| | | | |
|---|---|---|---|
| 1-Sam Kieth-a(p) in all | 3.50 | 6.50 | 10.00 |
| 1-2nd print | 0.90 | 1.60 | 2.50 |
| 2 | 2.80 | 5.20 | 8.00 |
| 3, 4 | 2.30 | 4.20 | 6.50 |

**ALIENS: GENOCIDE**
Nov,1991-No 4, Feb, 1992 (2.50, color, mini-series)
Dark Horse Comics

| | | | |
|---|---|---|---|
| 1-4 | 0.90 | 1.60 | 2.50 |

**ALIENS: HIVE**
Feb, 1992-No 4, May, 1992 (2.50, color, mini-series)
Dark Horse Comics

| | | | |
|---|---|---|---|
| 1-4, Kelley Jones-c/a in all | 0.90 | 1.60 | 2.50 |

**ALIENS/PREDATOR: THE DEADLIEST OF THE SPECIES**
July, 1993-No. 12, 1994 (2.95, color, limited series)
Dark Horse Comics

| | | | |
|---|---|---|---|
| 1 | 0.90 | 1.60 | 2.50 |

**ALIENS: ROGUE**
Apr, 1993-No 4, 1993 (2.50, color, mini-series)
Dark Horse Comics

| | | | |
|---|---|---|---|
| 1-4 | 0.90 | 1.60 | 2.50 |

**ALIENS: SACRIFICE**
May, 1993 (4.95, color, one-shot, 52 pgs.)
Dark Horse Comics
nn-Peter Milligan scrpts, painted-c/a 1.80 3.30 5.00

**ALIENS VS. PREDATOR** (See Dark Horse Presents #36)
June, 1990-No 4, Dec, 1990 (2.50, mini-series color)
Dark Horse Comics

| | | | |
|---|---|---|---|
| 1 | 4.20 | 7.80 | 12.00 |
| 1-2nd printing | 0.90 | 1.60 | 2.50 |
| 0 (July, 1990, 1.95) | 5.30 | 9.80 | 15.00 |
| 2, 3 | 3.20 | 5.90 | 9.00 |
| 4 | 1.80 | 3.30 | 5.00 |

**ALIEN 3**
June 1992-No. 3, Aug, 1992 (2.50 color, mini series)
Dark Horse Comics

| | | | |
|---|---|---|---|
| 1-3 | 0.90 | 1.60 | 2.50 |

**ALIEN WORLDS**
Dec 1982-No 9, Jan 1985
Pacific Comics/Eclipse

| | | | |
|---|---|---|---|
| 1 | 0.50 | 1.00 | 1.50 |
| 2-9, 2, 4-Dave Stevens-c/a | 0.40 | 0.70 | 1.00 |

3-D No. 1-Art Adams 1st pub. art 1.10 2.00 3.00

**ALL-AMERICAN MEN OF WAR**
No. 127, Aug-Sept. 1952-No. 117, Sept-Oct, 1966
National Periodical Publications

| | | | |
|---|---|---|---|
| 127 (1952) | 126.00 | 314.00 | 440.00 |
| 128 (1952) | 86.00 | 214.00 | 300.00 |
| 2 (12-1/52-53) - 5 | 71.00 | 179.00 | 250.00 |
| 6-10 | 43.00 | 107.00 | 150.00 |
| 11-18: Last pre-code issue | 39.00 | 99.00 | 138.00 |
| 19-20 | 27.00 | 68.00 | 95.00 |
| 29, 30, 32-Wood-a | 30.00 | 75.00 | 105.00 |
| 31, 33-40 | 21.00 | 51.00 | 72.00 |
| 41-50 | 19.00 | 44.00 | 58.00 |
| 51-66 | 15.00 | 33.00 | 44.00 |
| 67-1st app. Gunner & Sarge; series begins | 22.00 | 55.00 | 77.00 |
| 68-70 | 15.00 | 33.00 | 44.00 |
| 71-80 | 9.00 | 21.00 | 28.00 |
| 81, 83-100: 88-Last 10¢ issue | 6.30 | 11.70 | 18.00 |
| 82-Johnny Cloud begins | 12.00 | 26.00 | 35.00 |
| 101-117 - Johnny Cloud app 111,115 & 117 | 3.90 | 7.20 | 11.00 |

**ALL-STAR SQUADRON**
Sept, 1981-No. 67, Mar, 1987
DC Comics

| | | | |
|---|---|---|---|
| 1-46, 48-67 | 0.40 | 0.70 | 1.00 |
| 47-McFarlane-a (1st full story) | 1.10 | 2.00 | 3.00 |
| Annual 1-3 (11/82-9/84) | 0.40 | 0.70 | 1.00 |

**ALL-STAR WESTERN** (Weird Western Tales #12 on)
Aug-Sept. 1970-No. 11, Apr-May, 1972
National Periodical Publications

| | | | |
|---|---|---|---|
| 1 | 3.50 | 6.50 | 10.00 |
| 2-El Diablo by Morrow begins | 1.20 | 2.30 | 3.50 |
| 3-8, 3-Origin El Diablo | 1.20 | 2.30 | 3.50 |
| 9-Frazetta a (r), 3 pgs. | 1.80 | 3.30 | 5.00 |
| 10-1st app. Jonah Hex | 18.00 | 41.00 | 55.00 |
| 11-2nd app. Jonah Hex | 7.00 | 13.00 | 20.00 |

**ALPHA FLIGHT** (See X-Men #120, 121)
Aug, 1983-Present (#52 on are direct sale)
Marvel Comics Group

| | | | |
|---|---|---|---|
| 1-(52 pgs.)-Byrne-a begins, Wolverine cameo | 1.10 | 2.00 | 3.00 |
| 2-12: 12-Double size | 0.70 | 1.30 | 2.00 |
| 13-Wolverine app. | 3.50 | 6.50 | 10.00 |
| 14-16: 16-Wolverine cameo | 0.50 | 1.00 | 1.50 |
| 17-X-Men x-over, Wolverine cameo | 2.10 | 3.90 | 6.00 |
| 18-26: Last Byrne issues | 0.50 | 1.00 | 1.50 |
| 29-32, 35-49 | 0.40 | 0.80 | 1.25 |
| 33 34-Wolverine app 34-Origin retold | 2.50 | 4.60 | 7.00 |
| 50-Double size | 0.50 | 1.00 | 1.50 |
| 51-Jim Lee's 1st work at Marvel | 3.20 | 5.90 | 9.00 |
| 52, 53: Wolverine, 53-Lee/Portacio-a | 1.80 | 3.30 | 5.00 |
| 54, 63, 64-Bo Jim Lee art | 0.40 | 0.80 | 1.25 |
| 55-62: Jim Lee art(p) | 1.40 | 2.60 | 4.00 |
| 65-74, 76-86: 74-Wolverine, Spider-Man | 0.50 | 1.00 | 1.50 |
| 75-(1.95, 52 pgs.) | 0.70 | 1.30 | 2.00 |
| 87-90: Wolverine app.; Jim Lee-c | 2.10 | 3.90 | 6.00 |
| 91-99, 101-105, 107-119 121-125 | 0.60 | 1.10 | 1.75 |
| 100-(2.00, 52 pgs.) Avengers app. | 0.70 | 1.30 | 2.00 |
| 106-Northstar revelation issue | 1.80 | 3.30 | 5.00 |
| 106-2nd printing | 0.70 | 1.30 | 2.00 |
| 120-(2.25)-Polybagged w/poster | 0.80 | 1.50 | 2.25 |
| Annual 1 ('86, 1.25) | 0.60 | 1.10 | 1.75 |
| Annual 2-(1287, 1.25) | 0.40 | 0.80 | 1.25 |
| Special VZ#1 (6/92, 2.50)-Wolverine-c/s | 0.90 | 1.60 | 2.50 |

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**AMAZING ADULT FANTASY**
(Amazing Advs. No. 1-8; Amazing Fantasy No. 15)
No. 7, Dec. 1961-No. 14, July, 1962
Marvel Comics Group (AMF)

| | | | | |
|---|---|---|---|---|
| 7-Ditko-c/s in all | 64.00 | 161.00 | 225.00 | H |
| 8-Last 10¢ issue | 53.00 | 132.00 | 185.00 | H |
| 9-13 | 46.00 | 114.00 | 160.00 | H |
| 14-Prof. X prototype | 51.00 | 129.00 | 180.00 | H |

**AMAZING ADVENTURES** (Amazing Adult Fantasy No. 7 on)
June, 1961-No. 6 Nov. 1961
Marvel Comics Group (AMI)

| | | | | |
|---|---|---|---|---|
| 1-Origin Dr. Droom (1st Marvel Super-Hero) | | | | |
| Ditko & Kirby art a-all | 143.00 | 357.00 | 500.00 | H |
| 2 | 79.00 | 196.00 | 275.00 | |
| 3-6: 6-Last Dr. Droom | 64.00 | 161.00 | 225.00 | |

**AMAZING ADVENTURES**
Aug., 1970-No. 39, Nov. 1976
Marvel Comics Group

| | | | | |
|---|---|---|---|---|
| 1-Inhumans (by Kirby in 1-4, ends #10) & Black Widow (ends #8); double feature begins | 1.80 | 7.80 | 12.00 | |
| 2-4 | 1.80 | 3.30 | 5.00 | |
| 5-8: N. Adams-a | 2.50 | 4.50 | 7.00 | |
| 9, 10: 9, 10-Magneto app | 1.80 | 3.30 | 5.00 | |
| 11-New Beast begins, ends #17 | 3.50 | 6.50 | 10.00 | H |
| 12-17: 13-Brotherhood of Evil Mutants app. | 2.50 | 4.60 | 7.00 | H |
| 18-1st app. Killraven, N. Adams-a | 4.20 | 7.80 | 12.00 | H |
| 19-39 | 1.20 | 2.30 | 3.50 | H |

**AMAZING ADVENTURES**
Dec. 1979-No. 14 Jan. 1981
Marvel Comics Group

| | | | |
|---|---|---|---|
| V2#1-Reprints X-Men 1, 38 | 1.40 | 2.60 | 4.00 |
| 2-14: Early X-Men reprints | 1.10 | 2.00 | 3.00 |

**AMAZING CHAN & THE CHAN CLAN, THE** (TV)
May, 1973-No. 4, Feb, 1974 (Hanna-Barbera)

| | | | |
|---|---|---|---|
| 1 | 3.50 | 6.50 | 10.00 |
| 2-4 | 2.10 | 3.90 | 6.00 |

**AMAZING FANTASY** (Adult Fantasy No. 7-14)
No. 15, Aug, 1962 (Sept., 1962 in indicia)
Marvel Comics Group (AMI)
15-Origin & 1st app. Spider-Man, 1st app. Aunt May & Uncle Ben 2,063.00 5,335.00 7,668.00 +H

**AMAZING SPIDER-MAN, THE**
March, 1963-Present
Marvel Comics Group

| | | | | |
|---|---|---|---|---|
| 1-Origin retold; Ditko-c/s #1-38 | 1,912.00 | 5,208.00 | 7,400.00 | +H |
| 1 (Golden Records Reprint) | 21.00 | 54.00 | 75.00 | H |
| (with Golden Records (1966) | 43.00 | 107.00 | 150.00 | H |
| 2-1st app. The Vulture | 514.00 | 1,342.00 | 1,914.00 | +H |
| 3-1st app. Doc Octopus | 286.00 | 746.00 | 1,062.00 | +H |
| 4-Origin & 1st app. The Sandman | 229.00 | 595.00 | 850.00 | +H |
| 5-Dr. Doom app. | 200.00 | 511.00 | 744.00 | +H |
| 6-1st app. Lizard | 200.00 | 500.00 | 700.00 | H |
| 7, 8, 10: 8-Early FF backup story | 129.00 | 321.00 | 450.00 | H |
| 9-Origin & 1st app. Electro | 143.00 | 357.00 | 500.00 | H |
| 11, 12 | 74.00 | 186.00 | 260.00 | H |
| 13-1st app. Mysterio | 100.00 | 250.00 | 350.00 | H |
| 14-1st app. the Green Goblin (Norman Osborn), Hulk x-over | 257.00 | 643.00 | 900.00 | H |
| 15-1st app. Kraven The Hunter; 1st mention of Mary Jane Watson (not shown) | 86.00 | 214.00 | 300.00 | H |

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|---|---|---|---|---|
| 16-1st Daredevil x-over (yellow costume) | 60.00 | 150.00 | 210.00 | H |
| 17-2nd app. Green Goblin (c/s) | 107.00 | 268.00 | 375.00 | H |
| 18-1st app. Ned Leeds (later Hobgoblin) | 64.00 | 161.00 | 225.00 | H |
| 19-Sandman app. | 53.00 | 132.00 | 185.00 | H |
| 20-1st app. & origin The Scorpion | 64.00 | 161.00 | 225.00 | H |
| 21-2nd app. The Beetle (see Str. Tales#123) | 43.00 | 107.00 | 150.00 | H |
| 22-1st app. Princess Python | 39.00 | 96.00 | 135.00 | H |
| 23-3rd app. Green Goblin (C&S) | 64.00 | 161.00 | 225.00 | H |
| 24 | 36.00 | 89.00 | 125.00 | H |
| 25-1st app. Mary Jane Watson (cameo) (face not shown, but introduced as Mary Jane) | 44.00 | 111.00 | 155.00 | H |
| 26-4th app. Green Goblin; 1st Crime Master | 50.00 | 125.00 | 175.00 | H |
| 27-5th app. Green Goblin | 46.00 | 114.00 | 160.00 | H |
| 28-Origin/1st app. Molten Man | 57.00 | 143.00 | 200.00 | H |
| 29, 30 | 33.00 | 82.00 | 115.00 | H |
| 31-38, 31-Intro Harry Osborn (later becomes 2nd Gr. Goblin), Gwen Stacy, & Prof. Warren, 38-Last Ditko issue; 2nd app. Mary Jane Watson (cameo, face not shown, 1966) | 26.00 | 64.00 | 90.00 | H |
| 39-Green Goblin c/s; id revealed | 33.00 | 82.00 | 115.00 | H |
| 40-Origin Green Goblin (1st time told) | 47.00 | 118.00 | 165.00 | H |
| 41-1st app. Rhino | 21.00 | 54.00 | 75.00 | H |
| 42-3rd app. Mary Jane Watson (cameo, last 2 panels) (1st time her face is shown) (11/66) | 21.00 | 54.00 | 75.00 | H |
| 43-49 | 14.00 | 36.00 | 50.00 | H |
| 50-Intro Kingpin (7/67) | 64.00 | 161.00 | 225.00 | H |
| 51-2nd app. of Kingpin | 26.00 | 64.00 | 90.00 | H |
| 52-60: 56-Intro Capt. George Stacy | 11.00 | 29.00 | 40.00 | H |
| 61-74, 74-Last 12¢ issue | 10.00 | 24.00 | 34.00 | H |
| 75-89: 91-93, 95, 99 84, 85-Kingpin-c/s | 8.00 | 20.00 | 28.00 | H |
| 90-Death of Capt. Stacy | 11.00 | 24.00 | 34.00 | H |
| 94-Origin retold | 13.00 | 32.00 | 45.00 | H |
| 96-98: Drug books not approved by CCA; Green Goblin storyline | | | | |
| 97, 98- Green Goblin-c | 17.00 | 43.00 | 60.00 | H |
| 100-Anniversary issue (9/71) | 36.00 | 89.00 | 125.00 | H |
| 101-Intro/1st app. Morbius; last 15¢ issue | 39.00 | 96.00 | 135.00 | H |
| 101-2nd printing (9/92; silver ink) | 0.70 | 1.30 | 2.00 | H |
| 102-Origin Morbius (52 pgs., 25¢-c) | 25.00 | 71.00 | 100.00 | H |
| 103-118 | 6.30 | 11.70 | 18.00 | H |
| 119, 120-Spider-Man vs. Hulk | 9.00 | 21.00 | 30.00 | H |
| 121-Green Goblin kills Gwen Stacy | 21.00 | 54.00 | 75.00 | H |
| 122-Death of Green Goblin | 29.00 | 71.00 | 100.00 | H |
| 123-128 | 6.30 | 11.70 | 18.00 | H |
| 129-1st app. The Punisher (3/74) | 79.00 | 196.00 | 275.00 | H |
| 130-133, 136-168, 131-Last 20¢ issue | 4.20 | 7.80 | 12.00 | H |
| 134-Punisher comic app. (7/74) | 6.00 | 16.00 | 22.00 | |
| 135-2nd full Punisher app (8/74) | 19.00 | 46.00 | 65.00 | |
| 136-Re-intro Green Goblin (Harry Osborn) | 9.00 | 21.00 | 30.00 | H |
| 137-Green Goblin c/s (Harry Osborn) | 5.30 | 9.80 | 15.00 | |
| 161-Punisher (cameo) | 4.20 | 7.80 | 12.00 | |
| 162-Punisher, Nightcrawler app. | 7.70 | 14.30 | 22.00 | |
| 163-172, 181-190: 181-Origin retold | 2.50 | 4.60 | 7.00 | |
| 174, 175-Punisher app. | 6.30 | 11.70 | 18.00 | |
| 176-180: Green Goblin app. | 4.20 | 7.80 | 12.00 | |
| 191-193, 195-199, 203-208, 210-219 | 2.10 | 3.90 | 6.00 | |
| 194-1st Black Cat | 4.20 | 7.80 | 12.00 | |
| 200-Giant origin issue | 6.00 | 14.00 | 20.00 | |
| 201, 202-Punisher app. | 6.00 | 16.00 | 22.00 | |
| 209-Origin & 1st app. Calypso | 2.80 | 5.20 | 8.00 | |
| 220-237: 225-Foolkiller cyborg (2/82) | 2.10 | 3.90 | 6.00 | |
| 238-1st app. Hobgoblin (Ned Leeds) (3/83) (w/Tattoos; card intact) | 19.00 | 46.00 | 65.00 | H |
| 238-Without Tattoos | 7.00 | 18.00 | 25.00 | |
| 239-1st Hobgoblin/Spidey battle (2nd app.) | 10.00 | 25.00 | 35.00 | |
| 240-243, 246-248 | 2.10 | 3.90 | 6.00 | |
| 244-Hobgoblin cameo | 3.20 | 5.90 | 9.00 | |
| 245-Letty Donovan w/Hobgoblin powers battles Spider-Man (10/83) | 4.90 | 9.10 | 14.00 | |
| 249-251-Hobgoblin/Spidey battle storyline | 4.20 | 7.80 | 12.00 | |
| 252-1st app. black costume for Spidey (5/84) | 8.00 | 19.00 | 25.00 | |
| 253-1st app. The Rose | 2.50 | 4.60 | 7.00 | |
| 254-Jack O'Lantern app. | 1.80 | 3.30 | 5.00 | |
| 255, 263, 264, 266-273, 277-280, 282, 283, 276-Jack O'Lantern-c/s; 282-X-Factor x-over | 1.20 | 2.30 | 3.50 | |
| 256-1st app. Puma | 1.40 | 2.60 | 4.00 | |
| 257-2nd app. Puma; Hobgoblin cameo | 3.20 | 5.90 | 9.00 | |
| 258-Hobgoblin app. (mirror) | 4.20 | 7.80 | 12.00 | |
| 259-Full Hobgoblin app.; origin M. J. Watson | 4.90 | 9.10 | 14.00 | |
| 260-Hobgoblin-s | 3.20 | 5.90 | 9.00 | |
| 261-Hobgoblin-c/s | 3.50 | 6.50 | 10.00 | |
| 262-Spider-Man unmasked | 2.10 | 3.90 | 6.00 | |
| 265-1st app. Silver Sable | 4.20 | 7.80 | 12.00 | |
| 265-Silver ink 2nd printing | 1.10 | 2.00 | 3.00 | |
| 274-Zarathos (Spirit Of Vengeance) app. (3/86) | 1.40 | 2.60 | 4.00 | |

| | | | |
|---|---|---|---|
| 275-(52 pgs.)-Vengm by Ditko Hobgoblin-c/s | 4.20 | 7.80 | 12.00 |
| 276-Hobgoblin story | 3.20 | 5.90 | 9.00 |
| 281-Hobgoblin battles Jack O Lantern | 3.50 | 6.50 | 10.00 |
| 284-Punisher carnes app., Gang War begins, ends #288; Hobgoblin c/s | | | |
| | 3.20 | 5.90 | 9.00 |
| 285-Punisher app., minor Hobgoblin app. | 6.30 | 11.70 | 18.00 |
| 286-Hobgoblin-c/app. (minor) | 2.10 | 3.90 | 6.00 |
| 287-Hobgoblin app. (minor) | 2.10 | 3.90 | 6.00 |
| 288-Hobgoblin full app | 2.80 | 5.20 | 8.00 |
| 289-(1.25, 52 pgs.)-Death of Ned Leeds (1st Hobgoblin); Macendale (Jack O'Lantern) becomes new Hobgoblin | 7.00 | 17.90 | 22.00 |
| fi | | | |
| 290-292 | 1.60 | 2.90 | 4.50 |
| 293, 294-Parts 2 & 5 of Kraven story | 2.80 | 5.20 | 8.00 |
| 295-297 | 1.90 | 3.60 | 5.50 |
| 298-Todd McFarlane-c/a begins; 1st (cameo) app. Venom (not in costume) | | | |
| | 12.00 | 26.00 | 35.00 |
| fi | | | |
| 299-1st app. (cameo) Venom in costume | 7.00 | 13.00 | 20.00 |
| nf | | | |
| 300-(52 pgs.)-Last black costume; 1st full Venom story | | | |
| | 19.30 | 35.80 | 55.00 |
| nf | | | |
| 301-305 | 5.30 | 9.80 | 15.00 |
| 306-311, 313, 314 | 3.50 | 6.50 | 10.00 |
| 312-Hobgoblin battles Green Goblin | 7.00 | 13.00 | 20.00 |
| 315-317: Venom app. | 6.20 | 11.50 | 17.75 |
| fi | | | |
| 318-323, 325, 326-Bloodlly begins | 2.50 | 4.60 | 7.00 |
| 324-Sabretooth app., McFarlane-c (no art) | 4.20 | 7.80 | 12.00 |
| 326, 327, 329-No McFarlane | 1.20 | 2.30 | 3.50 |
| 328-Hulk app., last McFarlane-a | 3.50 | 6.50 | 10.00 |
| 330, 331 Punisher app. | 1.40 | 2.60 | 4.00 |
| 332, 333-Venom-c/s | 2.60 | 4.90 | 7.50 |
| fi | | | |
| 334-336, 338-343 | 0.90 | 1.60 | 2.50 |
| 337-Hobgoblin app. | 1.20 | 2.30 | 3.50 |
| 344-1st app. Cletus Kasady (Carnage) | 3.00 | 5.50 | 8.50 |
| fi | | | |
| 345-1st full app. Cletus Kasady | 4.00 | 7.50 | 11.50 |
| fi | | | |
| 346, 347-Venom app. | 3.30 | 6.20 | 9.50 |
| fi | | | |
| 348, 349, 351-359 | 0.70 | 1.30 | 2.00 |
| 350-(1.50, 52 pgs.) | 1.10 | 2.00 | 3.00 |
| 360-Carnage cameo | 2.50 | 4.60 | 7.00 |
| fi | | | |
| 361-Intro Carnage | 5.30 | 9.80 | 15.00 |
| 361-2nd printing (1.25-c) | 0.70 | 1.30 | 2.00 |
| 362, 363: Carnage & Venom-c/s | 2.60 | 5.20 | 8.00 |
| fi | | | |
| 362-2nd printing | 0.50 | 1.00 | 1.50 |
| 364, 366-374,376-382: 373-Venom back-up; 374-Venom-c/s 376-Cardiac app. 378-Maximum Carnage, part 3 | | | |
| 381, 382-Hulk app. | 0.40 | 0.80 | 1.25 |
| fi | | | |
| 365-(3.95)-Hologram-c, pull-out poster 1st app. Spider-Man 2099 | 2.10 | 3.90 | 6.00 |
| nf | | | |
| 375-(3.95)-Hole-foil-c Vs. Venom-c/s | 1.90 | 3.60 | 5.50 |
| nf | | | |
| Annual 1-(64)-1st Sinister Six, new 41 pg. story; not a reprint | 80.00 | 200.00 | 280.00 |
| nf | | | |
| Annual 2-(65)-New Dr. Strange story (early) | 29.00 | 71.00 | 100.00 |
| Special 3-(11/66)-Avengers vs Hulk x-over | 11.00 | 27.00 | 38.00 |
| Special 4-(11/67)-Spidey Battles Human Torch (new 41 pg. story) | 13.00 | 32.00 | 45.00 |
| Special 5-(11/68)-Peter Parker's parents, New 40 pg. Red Skull story | 14.00 | 36.00 | 50.00 |
| nf | | | |
| Special 6-(11/69)-New 41 pg. Sinister Six story | 6.30 | 11.70 | 18.00 |
| nf | | | |
| Special 7-(12/70)-All reprints | 6.30 | 11.70 | 18.00 |
| fi | | | |
| Special 8-(12/71) | 6.30 | 11.70 | 18.00 |
| fi | | | |
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# Marvel Market Madne$$?

By Brock H. Dickinson

Collectors and investors have recently focused much of their attention on industry phenomenon Valiant Comics, watching in astonishment as values soared past the $100 mark on many issues. Despite the fact that few Valiants are more than two years old, relatively low supplies and high, hype-driven demand have continued to push prices up. In the past few weeks, we have begun to hear the first glimmerings of the inevitable market correction. Although solid stories, exciting crossover projects like Deathmate, and, yes, even the hype are continuing to attract new readers and collectors to Valiant, there is little hope that the bulk of these titles will hold their present value indefinitely.

Fortunately, those in the know seem at least mentally prepared for this market correction, and are not likely to get caught unaware the way many were during the Black & White glut of the mid 80's. Furthermore, unlike the Black & White crash of a few years ago, Valiant remains a strong and attractive publisher, and while prices may fall, you're not likely to find Valiants in the 25 cent box. An active collector base will likely cushion the price fall, and a growing readership will ensure that many issues remain collectible and relatively sought after.

However, there has been a little-remarked trend in recent months paralleling the Valiant rise, and this involves Marvel back issues. Certainly, there has been a great deal of attention paid to the rapid rise of certain 1970's Marvels, and many people have tended to characterize Marvels of the 70's as "hot". The reality, however, has been a little different. Marvel characters of the 1970's who have been revived or are slated for revival are hot. These, of course, include Ghost Rider, Deathlok, Son of Satan, Tomb of Dracula, Iron Fist, Guardians of the Galaxy and, perhaps, Nova. On a second tier, some characters that have been revived, though not given their own titles in the 1990's, are also showing some movement. These include the Invaders, the Defenders, the Eternals, and others. But many 1970's Marvels continue to sit in the bins, including titles like Arrgh!, Beware, Chamber of Chills, the Inhumans, Combat Kelly, Howard the Duck, Kull The Conqueror, Marvel Adventures, and Skull, The Slayer.

Clearly, the interest in 1970's Marvels is directly linked to the new issue market, and its closest parallel within the hobby is the interest in pre-Valiant appearances of Doc Solar, Magnus, and Turok. In fact, these two trends are perhaps indicative of an emerging sector of comics fandom. We have long divided the hobby into Golden Age collectors, Silver Age collectors, and new comic collectors, and although there are individuals that collect in more than one field, the markets for each operate with relative independence. However, we are beginning to see the emergence of a fourth collector clique, one with a keen interest in new material, but with the financial ability to pursue older material related to new releases. Obviously, it's not ten-year-old kids, in most cases, forking over $100 for *Magnus* #12, or $125 for *Marvel Spotlight* #5. It's this "new breed" of collector.

Unfortunately, these new collectors represent an unstable investment force, repeatedly migrating to new "hot" titles. Although they are capable of rapidly pushing prices up, there is some doubt over their ability to sustain these prices, hence growing fears over their ability to sustain these prices, hence growing fears over a tumble in the value of Valiant backstock. But if this Valiant trend has been paralleled to some extent by Marvel, as evidenced by rapid increases in the value of key 1970's issues, can we also expect a Marvel crash? I don't think most dealers or investors would question the possibility that some 1970's material could drop in value, particularly with the cooling of such previously hot characters as the Punisher and Deathlok. But the very real possibility, as I'm about to show, is that Marvel books from the last 10-15 years could soon take a tumble as well.

Many have remarked the run on recent valiant stock. Even many post-

Unity issues have skyrocketed in value, driven by high collector interest and comparatively low print runs. Recent Marvel issues have been shielded somewhat from this effect by the vast print runs of the typical Marvel comic. Simply put, under the law of supply and demand, given an equal demand, Marvel issues will rise much more slowly than Valiant. As a result, the dramatic price increases of recent Marvel material are hidden, not immediately noticeable to the average collector. I feel, however, that recent Marvel back issues are currently overvalued, sustained at artificially high prices by intense collector interest in "hot" gimmicks and recent events.

The proof lies in the comparison of individual issue values. In theory, the average 1975 title should be more valuable than the average 1985 or 1993 title, by virtue of its greater age and rarity. This seemingly basic rule of thumb, however, does not hold true for Marvel. Let's look at a few examples:

| Title: | #'s | Average Value: |
|---|---|---|
| Amaz. Spidey | 176-225 | $7.88 |
| | 226-275 | $8.81 |
| | 276-325 | $11.09 |
| Capt. America | 251-300 | $2.43 |
| | 301-350 | $2.88 |
| Daredevil | 201-250 | $1.61 |
| | 251-300 | $2.01 |
| Incred. Hulk | 201-250 | $2.92 |
| | 251-300 | $2.04 |
| | 301-350 | $6.17 |
| | 351-400 | $5.09 |
| Thor | 301-350 | $1.50 |
| | 351-400 | $1.21 |
| | 401-450 | $1.61 |
| U. X-Men | 151-200 | $3.90 |
| | 201-250 | $7.24 |
| | 251-300 | $4.48 |

Clearly, recent issues are strongly outperforming older issues. The same forces that are driving Valiant prices through the roof are also playing havoc with the value of recent Marvel issues. For comparison's sake, let's look at some of DC's longer running titles, or even Cerebus and Dark Horse Presents, a couple of the longest-running independents. This will highlight the Marvel situation.

| Title: | #'s | Average Value: |
|---|---|---|
| Action | 476-525 | $1.99 |
| | 526-575 | $1.68 |
| | 576-625 | $1.51 |
| | 626-675 | $1.26 |
| Batman | 276-325 | $5.20 |
| | 326-375 | $4.39 |
| | 376-425 | $3.33 |
| | 426-475 | $2.19 |
| Cerebus | 1-50 | $10.95 |
| | 51-100 | $2.94 |
| | 101-150 | $2.25 |
| Dark Horse Presents | | |
| | 1-25 | $4.40 |
| | 26-50 | $3.52 |
| | 51-75 | $2.77 |
| Detective | 451-500 | $7.41 |
| | 501-550 | $3.36 |
| | 551-600 | $3.26 |
| | 601-650 | $1.35 |

These values follow the pattern one would logically expect, and mirror a series of prices reflective of the supply side of the supply-demand equation. The Marvel issues, on the other hand, turn this situation on its head. As with the Valiant case, however, there are significant doubts concerning the sustainability of this trend. First off, serious collectors are sure to see that the real bargains are in older Marvel issues. I predict that this will, over time, lead to a capital flight from new stock to older issues. Inevitably, this will lead to a realization that supplies of new issues are much more plentiful than supplies of older issues.

Perhaps the greatest factor affecting price, however, is the potential collapse of the Marvel new issue market. Many in the marketplace report that they believe the recent Marvel UK releases, and the Epic Heavy Hitters line have missed the mark, and, increasingly, Marvel releases seem a risky proposition. Gone are the days when every *Marvel* #1 was a surefire hit. In fact, recent statistics related through the fan press, and drawing on distribution figures from Capital City Distribution, indicate that Marvel's market share is slipping drastically - both in terms of piece share and dollar share. Piece share, in the last four months, has fallen from almost 47% to just over 35%, while dollar share declined from some 39% to 32% in the same period.

As market share declines, it is entirely possible that interest in backstock may decline at a similar rate. When this is added to the previously mentioned factors - the increasing price competitiveness of older Marvel issues, and relative supplies as part of the supply/demand equation - the potential for significant price decreases is clear. Some are suggesting that the shrewd investor will thus be concerned not only with his Valiant material, but his Marvel issues as well.

Attempting to predict the vagaries of the comic book marketplace is a difficult thing at best (if not impossible). But in the highly volatile market conditions facing collectors today, it becomes even more of a challenge. Should current trends continue, however, we may yet see a "bust" in the market for Marvel material of the last ten years or so. The best advice, perhaps, is to watch what happens to Valiant, diversify your holdings, read every market report you can find, - and wait... ■

# Introduction

Welcome to the Overstreet Trading Card Price Guide, a regular feature of Overstreet's Comic Book Monthly. CBM will keep you current on all of the hottest comic and media related cards in the "Marketplace"... as well as those newly introduced! You can depend on the Overstreet Card Guide to provide accurate values for current non-sports cards. That's because the prices shown here are averages of genuine dealer retail prices, not estimates! The pricing information is compiled from data supplied by our **Board Of Advisors** (listed at the beginning of the trading card section). You will note that this compilation lists prices for card sets, singles, specialty cards, and even unopened boxes when warranted. We have not itemized every card single, per the opinions of our advisors. We concur with their view... namely that most cards are assigned an average price for all cards in that set. Where single card prices do differ (e.g. specialty cards), card prices are listed separately. Prices often vary on certain individual cards within a set. As most collectors know, this is due to the popularity of a specific character, regionally specific market pressures, and/or the pressures of simple supply and demand. Collectors should take this into consideration when pricing cards.

All suggestions and criticism are welcome and your input is important to us! If you'd like to lend a hand in making the Overstreet Card Price Guide the most reliable card price guide ever published, send your comments to: Overstreet Publications, P.O. Box 2610, Cleveland, TN 37320 or FAX us at (615) 479-8156.

The whole idea of collecting cards is, first and foremost, to have FUN! Card collecting is, after all, a hobby. The problems start when new collectors forget this most basic principle.

When an attempt is made to turn the hobby into a "Get-rich-quick" scheme, financial "disaster" is always close behind. People who get into card collecting exclusively for monetary reasons almose always loose in the long run.

Trading cards have been around for a long time, longer even than comic books or comic strips. In fact, cards were issued as far back as the Civil War era. For the most part, this Price Guide deals with non-sports cards from the mid 1960s to the present. This is what most collectors are primarily interested in. Overstreet Publications projects that if interest in new cards continues to increase at present rates, demand for older pre 1960s cards will escalate as well. With each issue of Overstreet's CBM, new information and prices will be added. If you have trading card data and information, please send it to us. Card Data, Overstreet Publications, P. O. Box 2610, Cleveland, TN 37320 (or FAX us at (615) 479-8156. All new data and corrections to existing data is much appreciated!

**HOW DO I START COLLECTING CARDS?**

(1) First, collect cards that you enjoy!

(2) Set a budget for yourself and keep within that budget. The wonderful thing about collecting trading cards is there are so many varieties to choose from. There have been so many different card sets published over the past thirty years that it is relatively easy to find some that you like and fits into your budget.

**WHERE CAN I GET CARDS?**

There are several different places to acquire trading cards.

(1) Comic book and Sports card retailers. In most cases, they carry many of the recently released sports and non-sports cards.

(2) Local swap meets and flea markets.

(3) Many cities hold monthly sports card and non-sports card shows and conventions.

(4) Mail order dealers.

Because the overhead costs associated with selling at a card show or swap meet are lower than at a regular retail store, a collector may find some material at lower prices. Another factor to consider is the element of competition. Dealers who set up at swap meets and card conventions often experience greater competition than shops, and therefore sometimes offer lower prices in order to more successfully compete.

The advantage of shopping at a retail store is that they usually have a better assortment of non-sports cards sets and chase cards. Many retail stores will also hold cards or put them on a lay-away plan for regular customers. These services are less likely to be offered by swap meet or card show dealers. Not only that, but shops have greater accessibility because of regular hours.

Usually collectors take advantage of both sources.

**HOW DO I BUY, SELL, & TRADE CARDS?**

**Buying** - Buyng cards is not an exact science. Prices can vary from dealer to dealer. The best thing to do is to shop around until you find a dealer that you are comfortable with and can trust.

Never be afraid to bargain on the price of a card or set of cards. The worst thing that can happen is that the dealer will say no. In many cases, a dealer may make a counter offer which is lower than their original asking price.

This principle applies to both retail stores as well as convention dealers.

It is important to remember though, that the retail stores have more bills to pay (higher overhead), so don't be disappointed if you are not always successful with your offer. If you don't feel comfortable with a price, just say "thanks" and try another location.

**Trading** - Trading non-sports cards with other collectors can be as fun as trading sports cards. When trading, it seems to work well to trade "retail for retail". In other words, if you have a set of cards worth twenty dollars in the Overstreet Price Guide, trade for cards worth the same amount. Other factors can come into play that can change or otherwise affect this rule, but, for the most part, it's a good way to develop your trading skills.

Trading cards with a dealer can be a little more complicated. Usually, dealers will trade for about fifty to sixty percent of the value of the card or set of cards. For example, if a card set is retailing for ten dollars, the dealer may offer a trade value of five or six dollars for that set. Think about your deal ahead of time and remember your right to say no if you don't like the deal, just the way dealers have a right to say no when they don't like a trade that's being offered. And don't forget the option of making a counter offer. Often the price that is finally agreed to is somewhere inbetween your ideal price and the dealer's ideal price!

**Selling** - The best way to sell cards is by attending card conventions as a dealer. If selling at a card convention is not your cup of tea then you can sell cards to a dealer. Selling cards to dealers will get you from twenty to fifty percent of the card or card set's value. That twenty dollar card set is worth ten to a dealer TOPS. It's always best to try and trade instead of out right sell a card. You will get more value out of the cards that way.

**HOW DO I PROTECT & STORE MY CARDS!**

Like comic books, it is important to store cards in a protective environment. Cards can be damaged by the same things that can damage comic books. With this in mind, remember to

store your cards in a cool dry place.

Cards can fade and turn yellow or brown if exposed to sunlight and certain types of fluorescent lights. Store cards out of the light.

To keep cards from bending or getting rounded corners, place them into plastic, non-acid, "nine-card-sheets". 100, 200, 500, and 1000 count cardboard boxes or plastic cases are also a good way to store large quantities of cards and are less expensive than plastic sheets. These are available at any sports card shop.

**THE "CHASE" IS ON!**

Up until recently, the non-sports card industry has been fairly "low profile". In general, over the past thirty years, the subject matter for non-sports and entertainment cards has been primarily based upon the television and movie industry. These cards featured actual scenes from the TV show or movie. The card buyer had only one thing to collect, so card collecting wasn't very difficult.

In the 1970s, an added bonus was added to each pack of cards; a sticker. This marketing strategy was designed to motivate the unsuspecting card buyer to purchase more packs, because now there are two sets that need completing: complete a set of cards and complete a set of stickers. This wasn't difficult because every pack of cards had at least one sticker. Eventually the card buyer would get enough cards to complete the set.

This continued until Impel and Upper Deck did something to revolutionize the non-sports industry. They included, for the first time, a special card found only in a few of the packs. The card was a hologram and is now called the "chase" card. These "chase" cards were different, special, *and* harder to get. Their inclusion into selected packs of cards very successfully inspired card buyers to veritable purchasing frenzies.

Because these chase cards were availabele in such low numbers, the prices of the cards escalated to much higher values than ordinary cards... much higher!

No longer did the average card buyer purchase a pack to put a set together. Instead they purchased packs to try and find the chase card. In fact, making sets of cards became a byproduct of card acquisition while trying to get all the chase cards became a primary collecting goal.

**GRADING AND PRICING CARDS**

Grading and pricing cards is much like grading and pricing comic books. Some elements of value are:

(1) Condition - The higher the better.

(2) Subject Matter - The more popular the more in demand and the more in demand the higher the value.

(3) Quantity Printed - Limited print runs mean less cards to go around.

(4) Age - Older cards are generally harder to find and therefore more valuable.

The condition of a card is among the most important factor in determining the price, but it is in no way absolute. For example, a card in a lower grade that is popular and hard to find can, and many times will, command a higher price than what is listed in a price guide, whereas, a mint set of an unpopular card could be worth less than the price listed. It is up to you, as the collector, to determine the price you are willing to pay for a given card or set.

Remember that grading is not an exact science and the grading scale below should be used as a starting point. Older cards prior to 1970 can be adjusted upwards 5%-10% if they are in excellent condition or higher.

**Grades and Their Respective Values**

Mint (MT) - A card with no defects whatsoever. All corners are sharp, the color is vibrant with the original gloss. No printing defects such as off centering of color should be visible. Card should be sharp and in focus. 100%

Near Mint (NM) - A card with any one of the following minor flaws: a corner with slight wear, slightly off centered. No color loss or yellowing should be visible. Can have a very minor focus imperfection. 75%-95%

Excellent (EX) - A card with any two of the following minor flaws: slight wear on a corner, slight off centering, the original gloss is diminished, very slight focus imperfection. 50%-75%

Very Good (VG) - A card in this condition may have gloss loss, some yellowing of the borders may be visible, rounding at the corners, pictures can be slightly off focus. 20%-50%

Good (GD) - A card in this condition can have scuffing at the corners and on the face, borders can be uneven and yellowing of the borders is apparent, glossiness is no longer noticeable. 10%-20%

Fair (FR), Poor (PR) - Cards in this condition are usually used for fillers until a better condition card can be found. These cards can have brown and dirty boarders, scuffing, well rounded off corners, water stains, writing and some may even have pieces missing. 2%-10%

*Editor's Note: CBM would like to give a special thanks to* ***George Borow*** *for writing initial introduction to this section. George is a nationally recognized collector of non-sports trading cards and was the first Overstreet Trading Card Advisor.*

# MARKET REPORT

**FRANK LYNN BREVARD**
**1550 Shoup Ct #2**
**Decatur, GA 30033**
**404-712-9295**

Just like network sweeps week, this summer's non-sport card competitors are fighting hard for your collecting dollars. Sales have been very brisk and new faces have been added to the regulars that buy non-sport cards from me. Everybody wants a box or set of everything that is coming out or will come out. I believe this is because no one took non-sport seriously when Marvel series I came out and now no one wants to miss the boat on anything that may be hot.

Speaking of hot, the top selling cards for me are the Valiant Era cards which I can not keep in stock (and am having trouble finding more). Marvel series IV and Plasm are still selling strong with fourth place a dead heat between Star Wars Galaxy and Ultraverse cards.

With all the hype surrounding Valiant, no wonder their cards are flying off the shelves, but while the art work is good the disappointment comes when collectors of sets find out that a box does not a set make. The same logic that kind of backfired with Marvel series III may claim Valiant Era cards in the end.

Maybe Valiant feels that this may make them even more collectible like Marvel Masterpieces, but over all, I feel the art work is really no better than the first Unity cards put out by Comic Images. I can only assume that the switch over to Upper Deck was to increase the hype even more.

With the increasing cost of replacing boxes of cards and the reluctance of collectors to buy pack after pack, whole set sales have been increasing greatly, especially on larger sets of cards such as Marvel series IV and Plasm. Other cards that are selling better as sets (even though they never really were given any special consideration) are the Avengers trading cards, put out by Cornerstone Communications, which feature actual black and white photos from the sixties TV show, and the new James Bond 007 cards issued by Eclipse Enterprises. These cards feature color photos from the first four Bond films along with randomly inserted holograms of the famous Bond Aston Martin and Odd Job which were both featured in the movie Gold Finger.

While the main stream cards may be flashy and are surrounded by a lot of hoopla, keep an eye out for those low run cards put out by smaller companies. They may surprise you with their long term collectibility. Well, take care and we'll see what this Fall brings us.

**CAROL & BRIAN MORRIS**
**CB Comics Plus**
**P O Box 3792**
**Champaign, IL 61826**

As the '93 Comic Book Glut settles in on us, fans are diverting most of their discretionary income for comics. This doesn't mean that card sales have dried up. Instead, we sell more singles than sets or boxes right now. But once the Summer is over, we see our customers coming back to catch up.

The biggest sellers right now have got to be the Marvel Universe IV and Star Wars Galaxy singles. We are restocking as fast as the fans can buy. The Valiant Era cards are getting some attention, especially the wonderful SP-1 card by Joe Quesada. The offerings from Milestone and Malibu's Ultraverse are off to a slow start, but we anticipate more interest as sales of both lines of comics are picking up for us.

We've just received our DC Bloodlines boxes. The cards, especially the foil ones with the four Supermen, are well-produced. But since the annuals have sold sluggishly for us, we'll have to let you know how well they do. WildC.A.T.S also just came out, but their comic sells like mad, plus the cards are gorgeous! Expect a report on these cards next month.

Interest in Plasm cards is minimal, due to the problems surrounding the #0 Binder. Jurassic Park sales are extinct in our area. We expect to see a number of these cards winding up as book markers or in-between somebody's bicycle spokes by Fall.

Until next month, take care and be good!

**GEORGE BOROW**
**Anything But Sports**
**6937 El Cajon Blvd.**
**San Diego, CA 92115**
**619-698-1177**

Hello again from sunny San Diego. As I sit typing, the San Diego Comic Con is just around the corner and I expect that this is the year non sports cards will become a major part of the con. I, for one, can hardly wait. August has been a busy month for cards with the release of Valiant from Upperdeck, WildC.A.T.S. from Topps, Bloodlines and Ultraverse from Skybox, along with Norman Rockwell and Masterpieces collection from Comic Images. The Valiant Cards started off hot, but has slowed down fast. The Metal chase cards are good looking, but I think the "unseen art" cards are a disappointment. There is a hologram and a special X-O card also included in the vast assortment of chase cards. By far, the X-O card is the most popular card selling for around $30.

The WildC.A.T.S. are premium "Stadium Club" quality cards and look good. Packs of these have been selling well. The six chase cards are prisms and sell for around $10 each here. In my opinion, the sleeper of the month is Bloodlines. I see these as the best cards DC has put out yet. There are four foil embossed chase cards of the four current Supermen and a Mail-in card for the one true Superman when he is revealed. These chase cards are doing well and are selling for around $15 each with the Mail-in card going for $25 in this area.

Ultraverse is slow with the exception of the Prime chase card. The chase cards from the Norman Rockwell collection aren't that impressive and don't sell well, but take a look at the Masterpieces collection chase cards. They are chromium cards and are fantastic. Even though the Masterpieces Collection and the Norman Rockwell Collection from Comic Images are slow movers as expected, I think that these sets are great and commend Comic Images for taking the chance on doing something different. That's all for now. Happy Collecting.

## TRADING CARD BOARD OF SPECIAL ADVISORS

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**LINDA KANAI**
**Triple Play**
3145 Preston Highway
Louisville, KY 40213
(502) 637-5303

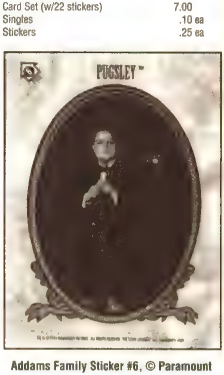
## TRADING CARD PRICE GUIDE

**A-TEAM**
**Topps 1983**

| | |
|---|---|
| 66 Card Set (w/12 stickers) | 7.50 |
| Singles | .10 ea. |

**ADDAMS FAMILY**
**Topps 1993**

| | |
|---|---|
| Box | 10.00 |
| Card Set (w/22 stickers) | 7.00 |
| Singles | .10 ea |
| Stickers | .25 ea |




**Addams Family Sticker #6, © Paramount**

**ADVANCE DUNGEONS & DRAGONS 1991**
**TSR 1991**

| | |
|---|---|
| Gold Border: 746 cards | 600.00 |
| Series I, singles (1-373??) rare | 1.00 ea. |
| Series II, singles (374??-746) | .50 ea. |
| Factory Set - Silver Border, 750 cards | 25.00 |

**ADVANCED DUNGEONS & DRAGONS 1992**
**TSR 1992**

| | |
|---|---|
| Gold Border 750 cards | 65.00 |
| Singles | .08 ea. |
| Factory Set - Silver Logo, 750 cards | 25.00ad |

**ADVENTURES INTO FANTASY I**
**Comic Images 1993**

| | |
|---|---|
| Box | 30.00 |
| 90 Card Set | 10.00 |
| 3 Glitter Prism cards | 6.00 ea. |
| 3 Opti Prism cards | 6.00 ea. |

**ALF I**
**Topps 1987**

| | |
|---|---|
| Box | 8.00 |
| Card Set (w/stickers) | 8.00 |
| Singles | .10 ea. |
| Stickers | .15 ea. |

**ALF II**
**Topps 1988**

| | |
|---|---|
| Box | 8.00 |
| Card Set (w/stickers) | 8.00 |
| Singles | .10 ea. |
| Stickers | .15 ea. |

### ALIEN
**Topps 1979**

| | |
|---|---|
| Box | 45.00 |
| Card Set (w/stickers) | 18.00 |
| Singles | .10 ea. |
| Stickers | .25 ea. |

### ALIEN 3
**Star Pics 1992**

| | |
|---|---|
| Box | 20.00 |
| Card Set | 12.00 |
| Singles | .10 ea. |

### AN AMERICAN TAIL
**SkyBox 1992**

| | |
|---|---|
| Box | 15.00 |
| Card Set | 10.00 |
| Singles | .10 ea. |
| 5 Holograms | 5.00 ea. |

### ARCHIE COMIC CARDS
**SkyBox 1992**

| | |
|---|---|
| Box | 22.00 |
| 120 Card Set | 10.00 |
| Singles | .10 ea. |
| 5 Holograms | 5.00 ea. |
| 1 Mail-in card for Hologram | 10.00 |

### ARTHUR ADAMS
**Comic Images 1989**

| | |
|---|---|
| 45 Card Set | 10.00 |
| Singles | .20 ea. |

### BACK TO THE FUTURE II
**Topps 1989**

| | |
|---|---|
| Box | 22.00 |
| 88 Card Set (w/11 stickers) | 10.00 |
| Singles | .10 ea. |
| Stickers | .35 ea. |

### BARBIE
**Panini/Action 1992**

| | |
|---|---|
| 196 Card Set | 20.00 |
| Singles | .10 ea. |

### BARBIE AND FRIENDS SERIES II
**Panini/Action 1992**

| | |
|---|---|
| 198 Card Set (w/15 stickers) | 20.00 |
| Singles | .10 ea. |

### BARBIE TRADING CARDS SERIES I
**Mattel 1990**

| | |
|---|---|
| 300 Card Set | 30.00 |
| Singles | .10 ea. |

### BARBIE TRADING CARDS SERIES II
**Mattel 1991**

| | |
|---|---|
| 300 Card Set | 30.00 |
| Singles | .10 ea. |

### BATMAN SERIES I
**Topps 1966**

| | |
|---|---|
| 55 Card Set (Black Bat) | 130.00 |
| Singles | 2.25 ea. |

### BATMAN - A SERIES
**Topps 1966**

| | |
|---|---|
| 44 Card Set (Red Bat) | 110.00 |
| Singles | 2.25 ea. |

### BATMAN - B SERIES
**Topps 1966**

| | |
|---|---|
| 44 Card Set (Blue Bat) | 120.00 |
| Singles | 2.50 ea. |

### BATMAN DELUXE TRADING CARD SET
**Topps 1989 (Reissue of 1966 cards)**

| | |
|---|---|
| 143 Card Set | 18.00 |

### BATMAN MOVIE SERIES I
**Topps 1989**

| | |
|---|---|
| Box | 15.00 |
| 132 Card Set (w/22 stickers) | 10.00 |
| Singles | .10 ea. |
| Stickers | .15 ea. |
| Factory Set (w/11 bonus cards) | 25.00 |

### BATMAN MOVIE SERIES II
**Topps 1989**

| | |
|---|---|
| Box | 12.00 |
| 132 Card Set (w/22 stickers) | 9.00 |
| Singles | .10 ea. |
| Stickers | .15 ea. |
| Factory Set (w/11 bonus cards) | 25.00 |

### BATMAN - REAL PHOTOS
**Topps 1966**

| | |
|---|---|
| 55 Card Set | 120.00 |
| Singles | 2.00 ea. |

### BATMAN RETURNS
**Topps 1992**

| | |
|---|---|
| Box | 15.00 |
| 88 Card Set | 10.00 |
| Singles | .10 ea. |
| 10 Stadium Club Card Set | 4.00 |

### BATMAN RETURNS STADIUM CLUB
**Topps 1992**

| | |
|---|---|
| Box | 20.00 |
| 100 Card Set (foil stamped) | 14.50 |
| Singles | .25 ea. |

**Batman Returns Stadium Club #95, © DC**

### BATMAN - RIDDLER BACKS
**Topps 1966**

| | |
|---|---|
| 38 Card Set | 115.00 |
| Singles | 2.75 ea. |

### BATMAN THE ANIMATED SERIES
**Topps 1993**

| | |
|---|---|
| Box | 30.00- |
| Card Set | 15.00 |
| Singles | .15 ea. |
| 6 Cel Cards | 5.00 ea |

### BATTLESTAR GALACTICA
**Topps 1978**

| | |
|---|---|
| 132 Card Set (w/22 stickers) | 35.00 |
| Singles | .20 ea. |
| Stickers | .25 ea. |

### THE BEATLES - BLACK AND WHITE
**Topps 1964**

| | |
|---|---|
| Series I: 60 Card Set | 130.00 |
| Series II: 55 Card Set | 115.00 |
| Series III: 50 Card Set | 110.00 |
| Singles | 2.00 ea. |

### THE BEATLES - COLOR
**Topps 1964**

| | |
|---|---|
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| Singles | 2.00 ea |

### THE BEATLES DIARY
**Topps 1964**

| | |
|---|---|
| 60 Card Set | 130.00 |
| Singles | 2.00 ea |

### THE BEATLES MOVIE
**Topps 1964**

| | |
|---|---|
| 55 Card Set | 115.00 |
| Singles | 2.00 ea |

### BEAUTY AND THE BEAST
**Pro Set 1992**

| | |
|---|---|
| 95 Card Set | 10.00 |
| Singles | .10 ea. |
| Magic Mirror Card Set | 2.00 |
| Color in Card Set | 2.00 |

### BEETLEJUICE
**Dart 1990**

| | |
|---|---|
| 100 Card Set (w/20 stickers) | 15.00 |
| Singles | .10 ea. |
| Stickers | .20 ea |

### BILL & TED'S ADVENTURES
**Pro Set 1992**

| | |
|---|---|
| Card Set | 12.00 |
| Singles | .10 ea. |

### BLACK HOLE
**Topps 1979**

| | |
|---|---|
| Box | 20.00 |
| 88 Card Set (w/22 Stickers) | 14.00 |
| Singles | .10 ea. |
| Stickers | .25 ea. |

### BLOODLINES
**SkyBox 1993**

| | |
|---|---|
| Box | 35.00 |
| 81 Card Set | 15.00 |
| 4 Foil Embossed | 12.50 ea. |
| 1 Mail in Card | 25.00 ea |

### BORIS SERIES I
**Comic Images 1991**

| | |
|---|---|
| Box | 23.00+ |
| 90 Card Set | 15.00+ |
| Singles | .20+ ea. |

### BORIS SERIES II
**Comic Images 1992**

| | |
|---|---|
| Box | 23.00 |
| 90 Card Set | 10.00+ |
| Singles | .15+ ea. |
| 6 Prism Cards | 7.50 ea. |

### BORIS SERIES III
**Comic Images 1993**

| | |
|---|---|
| Box | 55.00 |
| 72 All Prism Card Set | 17.50.+ |

### O'KENNON COMMENTS

I wanted you to know that I have especially enjoyed the articles by Steve Gentner that have been appearing in the Comic Book Monthly. This type article is not only interesting and informative, but a pleasure to look at.

I particularly enjoyed the most recent article about *World's Best/ World's Finest* since that title is one of my favorites. The only thing missing from the article was a reference to the fact that all of the covers shown were drawn by either Jack Burnley or Fred Ray, two of the most impressive DC artists of the era. In fact, as you probably know, Fred Ray did the cover to *World's Best* #1 and *World's Finest* #2 through #5. Jack Burnley did all of the covers for #7 through 31 except for #3, #10 and #19. I feel these facts would help push this title to its rightful most-desired status.

Keep those Gentner articles coming!

Hugh O'Kennon, Virginia

*Thanks for the kind words and art data, Hugh. They are especially gratifying coming from Golden Age aficionados like you. Steve Gentner informs me that he has many more "Golden Greats" articles in the works. Thanks also to the many other CBM readers who took the time to write in with praise and suggestions for Steve's articles.*

### CRUNCH N MUNCH STATS

Congratulations and thank you for your publication. I have just finished perusing issue #5, and while I miss the old Comic Book Marketplace, I believe that to date this latest issue is the most successful merge of the two previous publications. It's always been fantastic, though, and it seems I'm always counting down the weeks until the next even better issue.

Rest assured, any loyal, long-term collector in the comic hobby who was initially drawn in among the ranks out of pure love and enjoyment of this four-color media knows Overstreet is the best, the only, and the most dependable, dedicated publication out there. The price guide, reflecting the values of our various treasures, is basically icing on the cake. Be assured there are many of us who don't need other fluff announcements of what's hot and what's not to dictate what we buy and for this month can't live without. I buy what makes me happy, what I'd be proud to own if I was forever on a deserted island where money was as insignificant as $80 platinum Price Guides and polybagged holographic foil-stamped numbered coconut shells.

Regarding the Crunch n' Munch six card set on pages 12-13 (CBM #5), here is some information I hope will be interesting and helpful (though not necessarily hopeful): It took me 101 boxes of Crunch and Munch @ $1.09 a piece to complete my set of cards. I ended up cleaning out the shelves of at least eight local supermarkets, and box #101 finally had the Superhero card, which you accurately reported as being the most elusive of the set. Here, then, are my tallied findings: 39 Wolverine cards, 37 Storms, 11 Cage, 10 Hulks, 3 Spideys, and 1 Superhero. Like I said, I buy what I like, and that includes snacks. What started out as a pleasant and surprising incentive to keep buying something I liked turned into an expensive nightmare. I can't even stand the smell of this stuff anymore, much less eat it! I realize you aren't the ones to address regarding this fiasco. I just thought I'd share my opinion. What happened, though? What about younger kids who really want the set, but can't pay for 101 boxes of candied popcorn with their allowances? Oh well; at least the local food bank will be getting a rather large, though unusual donation.

In closing, let me please put out an urgent request for anyone with any NM copies of *Night Nurse*. I'll pay 10X Guide - not because I think they'll be any fantastic investment, but because I'm going nids with desire for them! I have been for years! (Maybe someone would like to negotiate a swap for some primo Crunch and Munch?)

Hope to see this printed. It's the first letter I've ever written regarding my favorite hobby.

Timothy J. Krajewski, Arizona

*We have since received confirmation from a number of other collectors around the country and they report a similar finding. Although your saga certainly has a humorous side to it, it also smacks of the dedication (and frustration) that all of us have gone through as collectors. By the way, did you ever get the Marvel poster offered with the cards? Just kidding...*

### MORE HOS #92

I wrote you a letter on this subject when you were editor of the old CBM, but I thought it might be of interest to a wider audience. As in my prior letter, I still find it curious that House of Secrets #92 (featuring a prototype Swamp Thing) is worth more than Swamp Thing #1 (featuring the "real" Swamp Thing). In your response to my original letter (printed in CBM #18), you said that you agreed with me, except that you have found "that HOS #92 is much more difficult to find in grade, hence its higher price." Certainly scarcity is one factor in determining price, but should scarcity alone make HOS #92 over four times as expensive as ST #1?

In my original letter, I compared the relationship between these two books to that between *Chamber of Darkness* #4 and *Conan* #1. While I still consider that comparison valid, I now think that a better analogy might be drawn with the Captain America appearances in *Strange Tales* #114 and *Avengers* #4. The character in *ST* #114 is merely the Acrobat disguised as Captain America, while the character in *Avengers* #4 is Steve Rogers, the actual Golden Age Captain America. Now, in *HOS* #92, the Swamp Thing is a short, dumpy creature who was originally a Victorian era scientist named Alec Holland. *Strange Tales* #114 guides at $200; *Avengers* #4, at $748. However, *House of Secrets* #92 guides at $235; while *Swamp Thing* #1 is valued at only $50. Huh?

By the way, the cover of *Sub-Mariner* #59, which David Grisez credited to Bill Everett in *Overstreet* #5, is actually penciled by Jim Starlin and inked by Everett. Well, he was half right.

Bob Ford, South Carolina

*OK, I give... and I must say your analogy is excellent. Of course, we only report averages and these aren't based on "logic", just sales. The points you make do suggest to me that, at least in comparison to HOS #92, Swamp Thing number #1 might be a real value. As usual Bob, thanks for a great letter!*

**RABIN BRAVO**

Kudos to Mick Rabin for telling it the way it is about relative scarcity in OCBM #5. Responsible dealers do not freely throw around words like 'scarce' and 'low distribution'. Rai #4 may be hard to find at a good price, but I bet most people know what it looks like. There are entire titles I've been hunting from the 60's and 70's that I've never even seen before.

Also thanks for the great selection of photos you've been showing lately, especially the Marvel magazines from the 70's. Anyone who is numb from today's blitz of titles should consider these gems. They feature painted covers, art by the best of that period, and most guide for under $5.

Keep it up guys and gals. By the way, how about a photo of *George of the Jungle* #1 one of these days.

Sam Lau, Canada

*I'd love to see an extensive article on all the Jay Ward Studio comics. Maybe you could write one for us Sam?*

**FIRST FUTURE BATMAN**

When I first learned that Comic Book Marketplace (series 1) was to be canceled and combined with the Price Update, I thought that its uniqueness would be lost forever. I feared that it would be replaced with yet another "price list" that focuses solely on the latest comic book industry fads. I was never so happy to be wrong! The features in CBM have gotten more interesting with each issue.

Anyway, I've been waiting to think of something interesting to say before writing, so here goes: In *CBM* #4, the letter column mentions *Batman* #59 as the first appearance of a "future" Batman. Actually, *Batman* #26 (Dec 1944) features the first appearance of a "future" Batman. In the story title "The Year 3000", the Earth is conquered by aliens from Saturn in the year 3000. After an alien attack, Brane and his young friend Ricky stumble upon a 20th century time capsule that was exposed in a crater left by an "atomic bomb". The capsule contains news-reel footage of Batman and Robin in action. The two become inspired by the footage, adopt the identities of the dynamic duo, and set about to liberate Earth. I believe this is the first "future citizen adopts past hero's identity" type of story to appear in comics, as well as Batman and Robin's first encounter with aliens(?). Keep up the good work!

Bill Cox, New York

*Nice research Bill. I can't think of an earlier one either. Maybe one of our readers can confirm your hypothesis.*


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### HISTORY LESSON

The article entitled "Will the Real Superman Please Stand Up?" by Tony Starks in the OCBM #5 was excellent. I think it's important to know all there is to know about a character's past, knowing that there has been a multiple Superman is a surprise to the people who only know of a multiple Superman from the "Reign of the Supermen" storyline in the current Superman titles.

There's two questions I always wanted to ask you. (1) why is *Detective Comics* #225 (Nov 1955, first appearance of the Jonn Jonzz, the Martian Manhunter) not considered the start of the Silver Age era of comic books, and of the DC Comics Silver Age? (2) If comic books published from 1938 to 1945 are called the Golden Age era of comic books, and comic books published from 1956 to 1969 are called the Silver Age era of comic books, then what era are comic books published from 1946 to 1955 called?

Michael Leon, New York

*Good questions. (1) Many collectors and historians have debated the beginning of the Silver Age for years and there are still differing opinions. I support the idea that Showcase #4 is the start because it seems to be the MOST SIGNIFICANT publishing event during this critical period. The many industry professionals I have interviewed over the years consistently point to Showcase #4 as a major turning point in industry direction. But even with what I feel is substantial evidence, every collector who looks at all the historical information is duty bound to draw their own conclusions. (2) Several years back, I proposed the following general timeline of comic book history. 1933-1938 = Pre Golden Age. 1938-1945 = Golden Age. 1946-1949 = Post Golden Age. 1950-1955 = Pre Silver Age. 1956-1969 = Silver Age. 1970-1979 = Post Silver Age or Bronze Age. 1980-Present = Modern Age. Out of convenience (or possibly lack of info) many still describe everything previous to 1955 or 56 as "Golden Age". Since there are no hard and fast rules about these terms, I feel serious collectors should take the time to familiarize themselves with what is known, and decide for themselves. My proposed eras were based on my research. Others may have drawn different and just as legitimate conclusions. Hope that answers your questions and thanks for writing Michael.*

### PAPERBACK MARVELS

Hello again! I wanted to let you know that your magazine continues to impress me with its monthly market reports and beautiful color articles on comics both old and new. It is the only price guide I can look forward to for reliable and useful information which aides me in collecting. Also, thank you for your help concerning my library copies of Magnus Robot Fighter.

I read the letter from Lawrence Peck in the September issue of Overstreet concerning Marvel reprints in the form of soft cover paperbacks by Pocket Books. I'm not aware of their current value, if any, but they are great reading! I used to have a number of them which I traded with a friend of mine for other comics over a decade ago. If my memory serves me correctly, Pocket Books published two volumes reprinting early issues of *The Amazing Spider-Man, The Fantastic Four,* and *The Incredible Hulk* issues #1-6.

I still have two pocket books, one which reprints Captain America stories which includes *Avengers* #4 and his early appearances in *Tales of Suspense.* It was published in 1979 with a cover price of $2.25. It's in full color with no ads. The other one reprints Doctor Strange stories from *Strange Tales* including his origin and first appearance. It was published in 1978 with a cover price of $1.95 and includes an introduction by Stan Lee.

There was also a paperback reprint of the first three adventures of *Conan the Barbarian* in full color by Ace books in 1978. It includes a preface by Stan Lee and an introduction by Roy Thomas. In the back of the book, there is an ad for volume two. My friend still has these books. I'll send you an update on their contents. If you find these, I'd recommend them. If you love to read Silver Age Marvel, they are a great alternative to the expensive back issues and are less expensive than Marvel Masterworks.

Chris Calloway, Delaware

*Thanks for the info Chris. I found the Conan books to be sensational!*

### SIGNED COMICS COMMENTS

First I must congratulate the whole gang at CBM for an outstanding and professional publication! After 20 years of comic collecting, Overstreet is still my guide of choice! The Market Reports give a great overview of "what's up" in different areas of the country - what doesn't sell in Brooklyn may be a hit in Minot, ND. No other publication gives it straight from the "battlefield" (comic shops and conventions).

The comic book industry is suffering from too much hype, from both the critics and the publishers. In every issue at least one writer says, "Buy a book because you enjoy reading it, not because someone told you it's "hot" or will make you an overnight millionaire (and it probably won't)". Please keep telling this to everyone! I think it's the key to alleviating most of the concern over gimmicks. We can all talk about this matter until Superman dies again, but the only way to stop gimmicks is to stop buying them! Only then will publishers get the hint. Let the collectors who read Overstreet be the beacon for the "Comic Quality Revolution"!

The question of autographed comics has been addressed before, but I'd like to see CBM bring this issue to the surface...why not devote an issue or in-depth article on it? If a home shopping network

can sell 1,000 copies of a double-signed *Superman* #75 for $340 each (in one hour!), there must be some interest! I'm a skeptic about the whole matter and want to know a few details about it.

1) What do most dealers think about the high premiums? Are they considering dealing in signed books? 2) What prices are these hot artists getting for their autographs?? $10, $20…$100 each??? (The home shopping networks must be making bucks from signed comics!!! $240 x 1,000 comics = an easy $340,000!) 3) Are those involved in this facet of collecting willing to talk about it? 4) What will drive the value - the comic and/or the signature? Maybe there should just be a comic signature market separate from the value of the comic book?

I think it's important to bring this issue into the limelight! The huge premiums paid on what could be "worthless" books is frightening. This potential to inappropriately extract money from the novice collector is now much greater than it has ever been. I don't own any signed books, but if they become a valid form of investment, educate the consumer! I hope that the folks who pay for signed comic books buy for personal reasons and not profit at this early stage. I look forward to hearing more about this matter from CBM!

Richard C. Wiley, Jr., New York

*Whew… I wish you wouldn't hold back like that Rich… don't be bashful, just come right out and say what you think. Seriously though, the topic you address is important. I'd be very interested in hearing from all sides of this question. Maybe CBM readers with strong feelings on the matter will write and tell us how they feel.*

**BOUND ACTIONS**

Just a short note to let you know how much I enjoyed the first issue of The Advanced Collector especially the article on the bound issues of the very first issues of the Golden Age Action comics. These are things that one reads about and I was honored to actually see them at the San Diego Con. It is amazing to think that some of those issues (or even one in Mint) is worth more than some condominiums!

I enjoy each and every issue of your magazine and I especially like the way you have added the additional grade/condition categories. I have been a subscriber since issue #11 of your former Comic Book Marketplace and each endeavor is better than the last.

One question: Do you plan to do any articles on the Pre-Code Horror Comics that bridged the gap between 1949-1955, in the near future? As you know, New England Press' "Tales Too Terrible To Tell" is doing a fine series along that line.

I also like the investment (not speculation) oriented features


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regarding the marketplace you carry in each issue.

Thank you for handling my subscription so professionally and I wish you and everyone there the very best continued success in the future. Sorry I missed you at San Diego.

Herb Byron, California

*Nice to hear you liked The ADVANCED Collector. The shipping department tells me there is less than one box left of the first issue and that at the current rate of sales they don't expect it to last long. I don't feel premature in congratulating all concerned on a sellout. We are planning several Horror comics articles and an ongoing column by Horror Comics expert John Hauser. I've seen preliminaries and they were fantastic! I can hardly wait until they're published!*

**HULK #6 $1000?**

Artists, Cameos, & Venom Info for everyone... Cameos: Everyone knows Avengers #4 (Mar 64) is the 1st appearance of the S. A. Cap. But who knew of these early cameos? Tales To Astonish #58 (Aug 64) 5 panels, TTA #59 (Sep 64) 2 panels, TTA #62 (Dec 64) 1 panel. Artists: Ditko's Hulk #6 $1000.00?? Seems to me that if Ditko's are worth more than other artists of that time period (Ayers, Kirby) then TTA #60-67 (Ditko Hulk's) should be worth more than $42.00 each. Liefeld's 1st art on Wolverine is X-Men #245 ($3.00) while his 2nd art on Wolverine is what if...? 2nd series #7 ($6.00). Venom: Batman, Legends of the Dark Knight (issues 16-20), Venom 5-part set is the 1st appearance of the drug bane uses...I've seen sets selling as high as $25.00!!! Last but not least... Star Wars Galaxy cards. Card #1 (title card) has an error. Should read "15-47 *The Design of Star Wars" and not "5-47 *The Design of Star Wars". So until Wizzer and Halo last 25 years...Make Mine CBM!!!

Loyd F. Rabalais, Louisiana

*Ditko Hulk in Tales To Astonish seems to be a sleeper. Thanks for all your excellent info Loyd, especially the correction to the card section.*

**EXCELLENT CARD INFO**

First, let me convey my thanks and appreciation for adding the Trading Card Price Guide section to your publication. I have collected non-sports cards since the mid 1970's purely for the fun, artwork and nostalgia, and it is nice to know the cards have some value too. I would love to see your Card Guide expanded to include as many non-sports cards as possible.

As a suggestion, not only for cards, but also for comics, I would be interested in seeing a listing of the print run (i.e. quantity produced) for each card set or comic where the information is available. Certainly collectibles with lower print runs should generate more interest if the demand is also high. Also, why not feature a Collector's Letter section where serious collectors indicate their perceptions of recent trends. I'd gladly participate by writing for such a column.

Finally, I thought I might be of some help concerning the 1991 Advance Dungeons & Dragons card set. A detailed breakdown of the set is listed in issue #174 of the Dragon Magazine, pages 38 and 39. I believe the magazine made a mistake in listing the first part of the set as a 367 card collection. I have most of the cards from the first part of the set. There are 376. As you'll note in the magazine, cards #262, 265, 279, 296, 298, 304, 321, 323, 354, and 365 are quite rare. (printed only 3000 times) while cards 28, 36, 42, 77, 79, 93, 108, 119, 125, 126, 144, 159, 204, 208, 216, 219, 224, 243, 247, and 251 were printed only 4000 times each.

The second portion of the set features 2 subsections of rare cards too (printed 10,000 and 13,000 times respectively). I think this is a situation where separate prices for the rarer cards would be warranted. Certainly a card with a print run of 3,000 has more value than a card with a print run of 50,000. I am not aware of normal print runs for comics or cards, but 3,000, 4,000, and even 10,000 seems very low indeed.

I have noted that the Marvel Masterpieces have a print run of 350,000 boxes. Assuming approximately 2 of each card per box, the print run for these cards would be 700,000 each. The second portion of the 1991 Advanced Dungeons & Dragons (AD&D) set had a print run of only 160,000 for each common card - less that 1/4 of the Marvel Masterpieces total. The first section print run for common cards of the 1991 AD&D set was 50,000 - about one fourteenth of the Marvel Masterpieces total. I would expect even most chase cards to have print totals of over 50,000. I think this might help to put the set in perspective.

I hope you find this information useful in helping to update your guide.

Peter Duarte, Canada

*Nice research Peter, your info was very helpful. Thanks for your continuing support. We intend to expand and refine the Card Price Guide with each issue as space permits.*

**BRUCE HAMILTON COMMENTS**

I'm glad to see your new publication, Overstreet's Advanced Collector, if for no reason other than to see something besides "hot" new artists on the cover! I consider it a privilege that Gladstone had a color ad in the premiere issue. My only reservation about it has nothing to do with its contents, but rather the title itself. The "Advanced Collector" of what? Won't some casual browsers in comics shops wonder? Or perhaps even pass it by not bothering to wonder? My only concern—as I know you guys know—is that it

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be a success ...and that's why I pose the question.

My first comment on the contents of issue #1 is directed toward Louis Farro's fine article and documentation on Steve Ditko. I would have liked it better if he'd not ignored the Miscellaneous Genre group of Ditko's comics, and I say that not just because I wrote "Stretching Things" from *Fantastic Fears* #5. I believe much of this is worth examining.

As to the story "Stretching Things", it has been documented in Bob's annual Price Guide as being Ditko's first story for fifteen years. Now I see it's been relegated to "third" in the price update section, which brings up an interesting situation. What qualifies as "first"? What was done first or what appeared first?

I'm reminded of the classic debate at Disney concerning Mickey Mouse's first appearance. The company has relentlessly promoted "Steamboat Willie" because it was the first to show on the nation's movie screens. But all collectors know — and Disney has been quick to acknowledge — that Walt and company produced "Plane Crazy" first, "Gallopin' Goucho" second and while doing their third — "Steamboat Willie" — they decided to upgrade it to include synchronized sound... and that's the reason it was released first. But you can't change history: "Plane Crazy" was the first thing ever done, ever drawn, and ever produced starring Mickey Mouse.

We have the same situation here with Ditko. Steve was quoted in an interview in the 1970s as saying that "Stretching Things" was the first professional comic book work he'd ever done. In fact, I exchanged letters with Ditko about the same time, telling him I'd been the one who'd written his first story. He replied, saying that he'd always wondered who'd written it.

Here's the story. "Stretching Things" was written and illustrated in very early 1953 and was not done for Farrell, but instead was sold to Stanmor, who had a stable of second grade titles, such as *Mr. Mystery* and others. I was paid $4 a page for scripting "Stretching Things" and Ditko was paid $10 a page for his pencils and inks. No one in the industry at that time paid less. Atlas commonly paid their artists $45, for comparison.

When Stanmor got a story that was a cut above the standards they were willing to publish, they'd peddle it to some other house for a profit, and Farrell was one. That's why nine or ten months went by before it finally hit the stands. I had two or three stories that happened to me and I almost missed seeing them in print. I had to scour the newsstands two or three times a week and go through all the horror titles to make sure something didn't slip by.

Normally Overstreet's position in "firsts" has to be the publication date, because he has no other information to use as a guide. But it seems to me the guide should reflect what is to the collector's best interests, as you can't rewrite history. *Black Magic* #27 should be identified as "first published Ditko story," and cross-referenced to *Fantastic Fears* #5. The latter should be documented as "first comic story, published second," or something like that and cross-referenced back to *BM*.

Somehow the update section has tabbed "Stretching Things" as the third. I can only assume that *Black Magic* #28 must be the "second" by the Update's reckoning, but the logic escapes me if that's the case. *BM* #28 and *Fantastic Fears* #5 were both Jan-Feb, 1954, were they not?

When I mentioned "Stretching Things" as having been done very early in '53, I'm giving the conclusion the latest benefit of doubt. I wrote the story either just before or just after the Christmas 1952 holidays, as I was living in Manhattan during the school year terms and vacation at home in Texas. Stanmor would have then immediately have turned the story over to the artist to draw. It's highly unlikely it was finished any later than February, 1954.

Again, the best of success with your "Advanced" Collector!!!!!

Bruce Hamilton, Arizona

*Thanks for setting the record straight, Bruce. I must say that I agree with your viewpoint. Bruce's long and extensive background in fandom research qualifies him as a genuine expert in comic book history.*

**COVER DATE QUERY**

I enjoy your magazine very much. I have a question that I hope you can answer. What is the difference between a regular date and a cover date? I see many letters which refer to a cover date. Is this different in some way from the actual date? I'm sure other readers would like to know. I used to read another price guide but my local dealer said your prices were the most accurate. I've done some comparing and I think he was right. I now tell my friends that I use Overstreet only. I also liked the article on the old World's Finest Comics in the last issue. I'm 16 and it's great to see comics that are so old and rare. Make mine Overstreet.

Andy Cohen, New Jersey

*The reason many hobbyists and researchers use the term "cover date" is to differentiate the date on the cover from the date in the indicia. They do this because they may be different. As an example, this often occurs with bimonthly periodicity. A typical case might be Oct on the cover and Sept-Oct in the indicia.*

**REN & STIMPY ERROR**

My girlfriend has been collecting Ren & Stimpy comics since the series started

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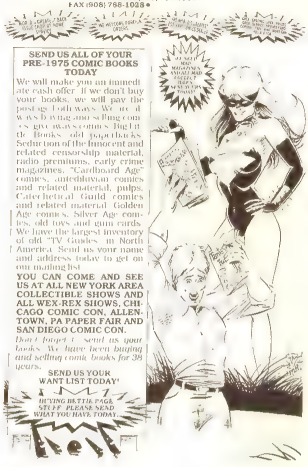

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and was upset to find issue #6 (Spider-Man vs. Powdered Toastman) had several panels missing words in the white bubbles above the characters heads. Let me rephrase that. There were no words at all in several panels! We never gave it another thought until about a month or two ago when we attended a comic show in Portsmouth, NH. We stopped at a table where a dealer had twenty issues of Ren & Stimpy #6 at $15 each along with an error label below the price tag. I asked him about the error, and he told us that only three shops in Southeastern NH received these so-called "error" copies and only about 200 "error" copies were sold to the public. Is what this dealer explained to me the truth? p.s. Until Wolverine gets de-clawed, make mine Overstreet!

Robert A. Moreau, New Hampshire

*I've not heard of this "censored" version before your letter. Maybe some enterprising and knowledge able CBM reader can shed some light on this topic... Oh joy...*

**GIMMICKS ARE NEAT!**

Gimmicks are neat! I like gimmick covers and I'm not afraid to say so. Just wanted your readers to know that some collectors out here think the gimmicks are interesting AND collectible, good read or not! When we look back in 50 years or so, I think they will be seen as among the most interesting comics made. I don't think you'll print this, but I thought I would try anyway. I do enjoy OCBM, but seems like this point of view never sees print, especially in your Market Reports. Overstreet is neat and Gimmick covers are neat too!

Mel Setterland, Nebraska

*You're the first to write in with this opinion. I support your right to it. Surprise... your "neat" letter got printed!*

**WHAT'S A POG?**

Does POG stand for anything? Is it a Hawaiian word? Is it an abbreviation? Did somebody just make it up? How about clueing us in, oh great and all-wise editor.

E. Olsen, Minnesota

*POG is an abbreviation for "Passion Orange Guava".*

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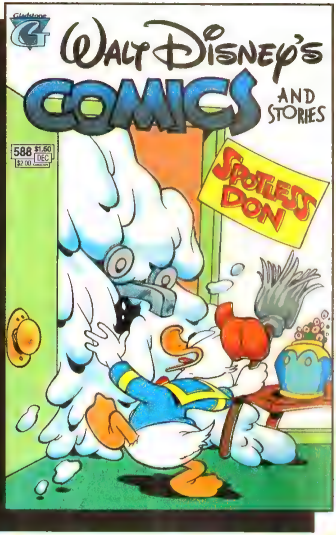


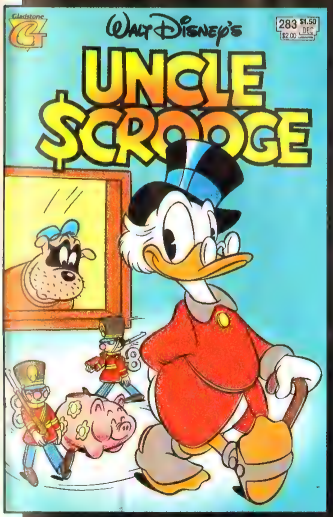


**Donald Duck Adventures** #23
What if one of Donald's ancestors was a warrior holding forth against the Viking hordes? What if one of Daisy's ancestors insisted he fix her roof first? That's the premise of "Andold Wild Duck," a book-length fantasy by the talented European artist/writer Marco Rota. The cover by Don Rosa illustrates a climactic moment in the story.

**Walt Disney's Comics and Stories** #588
William Van Horn's cover depicts his own "Spotless Don," which sends Donald to the cleaners in the tradition of Carl Barks' "mastery" stories. Then, in part one of a classic 1944 adventure by Floyd Gottfredson, Mickey Mouse finds himself in "The World of Tomorrow."

**Uncle Scrooge** #283
"Foxy Relations" by Barks reprints the first **Walt Disney's Comics and Stories** appearance of Uncle Scrooge, from 1948. Filling out the issue are three new stories from Europe, featuring Scrooge (who meets an old friend), Gyro (who tries to be punctual), and the Beagle Boys (who never stop being the Beagle Boys!).

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DISNEY COMICS
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**Dave Johnson**, part of the Atlanta-based Gaijen Studios, first came to attention with his "Earth Boys" feature in *Dark Horse Presents*. Following closely on the heels of his debut DC title *Chain Gang War*, Johnson is also getting attention from fans illustrating Erik Larsen's *Super-Patriot* mini-series.

**Cully Hamner**, another member of Gaijen Studios, is the penciller of Malibu Comics' upcoming Ultraverse book *Firearm*. Known previously for his work on *Green Lantern: Mosaic*, Cully talks about his previous history and why *Firearm* is such a change of pace for him.

Below is a brief conversation with these two up-and-coming comics creators.

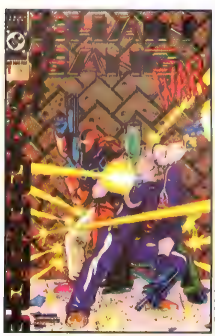
## DAVE JOHNSON

**Were you into comics in high school?**

Oh yeah! I collected comics since middle school. Actually, I started collecting when I was a little kid, before elementary school, but my parents made me sell 'em all. So I stopped for awhile, and then picked them up again. I liked the Fantastic Four back when Keith Pollard was drawing it. I got that FF in one of those 3-packs they used to sell at the grocery store. After that, I was hooked again.

**Have you had any formal art training?**

I went to school for commercial art, but I also had to earn money to pay the tuition



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Ya know, back then I was very shy, so I made a conscious effort to overcome it. I got a job at a bar as a busboy, just to make money and be around people. Within six months I discovered that I really didn't want to be shy and eventually got a job as the Disc Jockey. That's really helped with my art career. Now I'm able to call up and talk to editors and other people in the industry, that I would previously been nervous talking to. Being able to do that has really helped.

Like, a couple of weeks ago I call up Kevin Nowlan and Dave Gibbons to see if they wanted to ink part of *Super Patriot #2*. Outta' the blue! Just call 'em up cold turkey and asked some of my biggest idols "HEY! Y'wanna work for

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me on this book!?" Which is really weird, asking guys like this if they wanna work for me. I wanted them to ink me on this issue because it's a lot of flashbacks, and they have very distinctive styles.

**Was your first professional comic work *Earth Boys*?**

I guess my first professional work was published in Antarctic Press' *Mangazine*, and then I inked Mark Bagley (pre-Marvel) on a book called *After Apocalypse*. After I finished that, the guys that published *After Apocalypse*, Cliff Biggers and Brett Brooks wanted to do something, and I had these characters. I had actually come up with the name first, just because I thought *Earth Boys* just

© Erik Larson

sounded hysterical. So we put some samples together and sent it to Dark Horse.

At first we didn't get a response at all, so what I did was send another stack of submissions and made an Earth Boys sweatshirt to send with it. And whattayaknow, bribery worked! I got a call within a week! We did about five episodes, and it was kind of unsatisfying, because the lengths were real short and the deadlines were always kind of rushed, so I didn't get to spend as much time as I would have liked. But, eventually I want to get back to doing something with *Earth Boys*.

**Was that about the same time you joined *Gaijin Studios*?**

Yeah. I'd done about three or four episodes and had heard about the studio, met them at the conventions, and kind of "finagled" my way into the studio through Cully (Hamner). So it's all thanks to Cully. I just kinda slipped in under everybody's radar. Before they knew it, I was in the studio as an associate. They didn't want to give me a key at first, mainly because I didn't have a steady job, and I could have been a psycho for all they knew! (Laughter) But then I got *Chain Gang War*, became a full member, and got that key!

**How did you actually get the *Chain Gang War* assignment?**

Well, I did part of a *Demon* annual with Joe Phillips, and the editor on that book, Dan Raspler, called me up and said he wanted me to do some samples for some new book John Wagner was

doing. So I did the pages, showing how I would handle it, creating the visuals for the characters, and I turn them in.

I knew, though, that it probably wasn't going to be the next *X-Men* because it was about normal guys, not guys in tights. And it turns out, unfortunately, that that's hurt the sales on the book.

**How did *Super-Patriot* get going?**

I went out to the San Diego Con, and Erik Larsen came up to my table and started looking through my stuff and liked it... and a couple months later he called me up and asked me to do some work with him, and that's how *Super-Patriot* came about. He saw that I had a strength in drawing "tech" and felt that it would work well for the book. Erik has even talked about doing the Patriot on an ongoing basis if the series sells well. We're talking about (instead of doing a monthly series) doing four-issue story arcs so I can take my time and really do my best on it.

**What's the story in Super-Patriot?**

The main device of the story is to set up to explain who Super-Patriot is as a character. Up 'til now he's only been seen in *Savage Dragon* and all we know about him is that he was some Captain America-type hero during World War II. Then Mako and the Basher (some Dragon villains) mess him up real bad, so some secret government organization turns him into this bad-ass cyborg. We're trying to establish him with a strong background and give the reader an actual personality to relate to. That's something that I feel is, unfortunately, missing in some books these days.

Another great thing is working with Keith Giffen, whose plotting the book. I knew that Keith would put a lot of depth into the character as well as turn out a killer story, so that was a big plus to working on the project.

**Anything else that you're working on you'd like to mention?**

Well, all the guys here at Gaijin Studios (Brian Stelfreeze, Jason Pearson, Adam Hughes, Cully Hamner, Joe Phillips, Karl Story, and Dave) are working together on a science-fiction anthology title called *Ground Zero*, which will hopefully come out next year. But that's for another interview.

## CULLY HAMNER

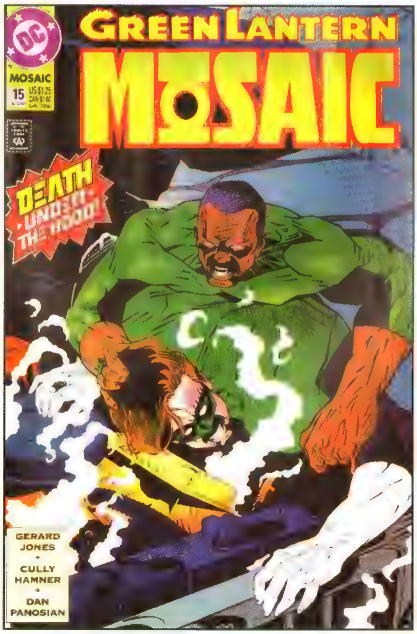
**How did you get into comics?**

Well, I really got into collecting comics about age 4, and then, about age 16 or 17, much to the chagrin of my parents, I decided I didn't want to go to college... I wanted to be a comic book artist! I thought "Hey, I don't need to go to school to do this, I can just keep drawing and..." I quickly learned, though, you need some type of training. So I started working for a local commercial artist as an assistant and worked with him for about two years. I started off just sweeping up and getting coffee for him to, but by the end, I was handling whole jobs by myself.

During this time I was going to conventions. At one I met the guys who would eventually form Gaijin Studios. They liked my stuff and sent samples of my work in with their work. Eventually I got a job with Dark Horse to do a series of eight-pagers of a character called the *Chairman*. But by the time I had gotten the go ahead on it, Kevin Dooley called me up and offered me a shot at the Green Lantern book *Mosaic*. So I did four sample pages and sent them in on a Friday and got the job on the following Tuesday. Those samples were actually the first four pages to *Mosaic* #1. I actually had to turn down a few things after I accepted the assignment.

**Such as?**

Well, one that was a "sort-of offer" was to try out for the *Night Thrasher* mini-series, and I had actually accepted a job to do an *Iron Man* annual, but I

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It was attractive to me because it was very much the opposite of what I'd been doing, which had been space books. This one has buildings, cars, people in street clothes, that sort of thing. Plus it was a number one and I could visually make it my own.

**What is the idea behind *Firearm*?**

Alexander Swan, the main character, was a member of the Special Boat Service, the British version of the Navy S.E.A.L.S. He wound up getting upset by his bosses and moved to Los Angeles and became a private detective. He's very much in that Sam Spade mold of the tough-guy detective, but with a modern touch. He's the only normal guy in an environment of super-villains and always winds up getting beat up. He is forever getting thrashed by these super powered guys, yet somehow manages to come out on top... because he's Firearm! He also really hates that name... some reporter finds out it was his nickname in the Special Boats Service because of the weapons he used. The name Firearm kind of stuck.

**Dave mentioned *Ground Zero*. I'm sure CBM readers would like to know more about it.**

Well, this'll be the first time I've talked about it, *Ground Zero* is an eleven issue mini-series counting from issue #10 down to issue #0... Ground Zero. My story is called *Brave*, and it's about a mob lieutenant who's given the job of hunting down this killer who has been killing mob bosses. He's given the job by his adopted father, the "Don", and it turns out to be a disgruntled member of the Don's own past. It's tinged with Native American lore, mob history, mob violence, and a multiple personality disorder. It's going to be a shocker.

**So this is going to be a shared-world book?**

Well, Jason Pearson's story and mine take place in the same city, but there's no actual crossing over between the stories. Like Jason's story and mine will share things like landmarks, brand names, newscasters, that sort of thing.

**One last question. What project would you like to do in the future?**

Well, the thing I would really like the most to do is a group of characters that a friend of mine, Doug Wagner, and I created called *Magnum .357*. So if any publishers are reading this, contact me and ask me what it is!

**Thanks for your time, Cully!**

*Interview conducted by Nick Wyche.*

© Cully Hamner

had to bow out because I'm basically a one-book-a-month kind of guy.

**What came after *Mosaic*?**

I was getting type cast as a "weird book" kind of artist... and I was worried about where my next job would come from. But the phone started ringing and ringing... and it just didn't stop ringing. So I got a *Silver Surfer* issue and a group job with the studio on this year's *Namor* annual. Then Malibu called and offered me *Firearm*.

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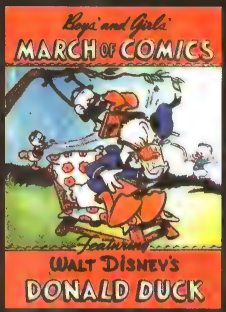


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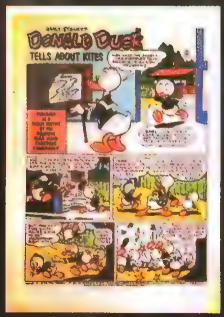


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# MEN O' METAL

The date is February 1962—The United States has just successfully launched John Glenn into a three orbit ride around the world and the cry for more science in the classroom is being heard throughout the nation. Kids everywhere want to know more about what makes the world go around. The classroom is adorned with pictures of rockets, world maps and that old standard chemistry class standard- **The Periodic Table Of Elements**. We've got Lead, Tin, Platinum, Iron, Mercury... "Wait a minute," thinks someone at DC, "what a great idea for a comic book. Teach the kids a little bit about science and the elements, throw in some adventure, and the result? One of the most novel "super" hero teams to debut during the Silver Age of comic books... The Metal Men!

Premiering in *Showcase* #37 (Mar-Apr 1962) the Metal Men were invented by scientist Dr. Will Magnus, the inventive genius whose earned fortune from countless patents have been turned back into continuous inventing. Animated by nuclear-powered microscopic activators, Magnus surpasses the wildest dreams of alchemists everywhere when he introduces his cadre of unique robots to the world. In a rather "lame" attempt to appeal to female readers, the writers even includes an obligatory "female" robot named Tina (Platinum), who has an unnatural "romantic crush" on the Doc Magnus.

Ready to battle any threat that may come along, the military calls upon the good Doctor and the Metal Men to save the Earth from a preposterous yet beautifully drawn and colored "terrible winged threat from Earth's ancient Ice Age" - a flying Manta Ray. In the last panel of the story, the readers are asked to write in and express their desires to see more of the Metal Men.

Apparently there was a large enough clamoring to bring them back because the next few issues of *Showcase* were devoted entirely to the Metal Men. Issues #38-40 (May-Jun 1962, Jul-Aug 1962, and Sep-Oct 1962) primed the readers for the possibility of a continuing series. The art and writing in these issues were handled by the capable talents of Ross Andru and Mike Esposito, the same team that did so many great Silver Age Wonder Woman stories. This probably accounts for the strong resemblance between Wonder Woman and Tina.

Over the years, issues #37 & #38 have proven to be extremely hard to locate in top quality (like so many of the early *Showcase*), while issues #39 & #40 are notably more common even in the higher grades. Not only that, but many collectors are of the opinion that the covers of #37 and #38 retain the true "ambiance" of the Silver Age, while issues #39 and #40 seem lackluster by comparison. Both these factors have contributed to the value of #37 and #38 to continue to break away from the next two *Showcase* tryout issues.

Metal Men premiered in their own spectacular book battling the "Rain of the Missile Men" (Apr-May 1963) and continued in their own series until issue #56. There was a three year hiatus between issues #41 (12-1/69-70) and #42. Finding this number one issue in grade is difficult because of the tendency of the yellow cover to discolor and

The Metal Men return in 1993!

By Michael Naiman

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METAL MEN
OUT OF SMOKE AND FLAME ARISES THE MOST UNIQUE BAND OF FIGHTERS—METAL MEN—TO BATTLE...
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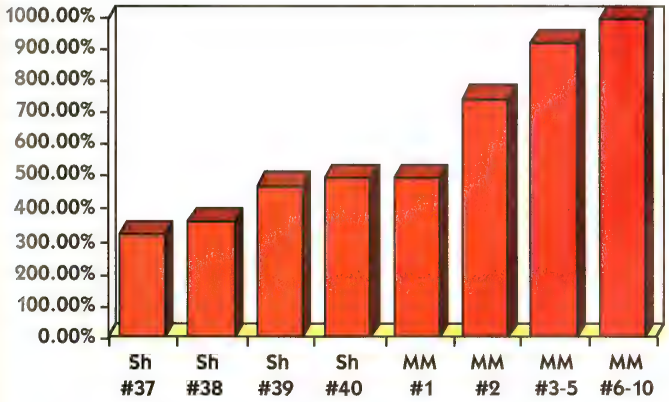
attract dirt very easily. While not as dynamic in coloration or dramatic in presentation as the first two *Showcases*, the cover attempts to jam as much action as possible into a very small space.

Most of the stories inevitably focused on the shape changing abilities and elemental properties of the particular robots that would ultimately contribute to the defeat of their enemies. While these amusing abilities were entertaining initially, many of them wore as thin as Tin's constant "whinings" as the series continued.

There have been rumors for many years that DC would eventually bring back the Metal Men to star in their own title. Coming this Fall, the fans of the Mighty Metallic Musclemen will finally see this return in a new mini-series.

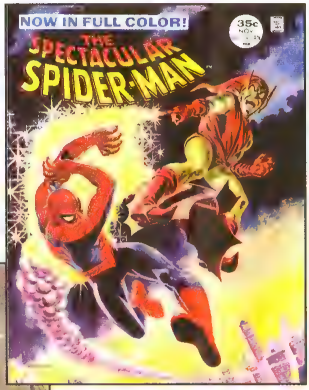
The graph below shows the percentage of increase in value comparing the 1983 NM price with the 1993 NM price. Note that all of the issues have fared well, especially Metal Men 2-10. ■



# SPECTACULAR SPIDER-MAN

Two Marvel Spidy mags have been vastly overlooked in the recent Silver Age frenzy, mainly due to their format. I'm referring to the two issues of the ***Spectacular Spider-Man* Magazine** released back in 1968. Aside from their significance as Marvel's first attempt at publishing a comic series in magazine format, both books have quite a few things going for them.

Issue #1 (Jul 68) contains the first full recounting of Spider-Man's origin since *Amazing Spider-Man* #1, along with a new 52-page story drawn by John Romita. This book was released during the "title wave" of new Marvel books (*Cap. America* #100, *Iron Man* #1, *Hulk* #102, etc.) in early 68, but it is still

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available for a fraction of their prices. In fact, it currently guides at $55 in NM condition, only $11 more than the price of the first issue of the current *Spectacular Spider-Man* series which was published over 8 years later!

As nice as the first issue is, #2 (Nov 68) is the real stunner. To begin with, it has a beautiful painted cover by John Romita (my personal favorite Silver Age Spidey cover), and the first Spider-Man vs. Green Goblin battle since *ASM* #40. The giant 58-page story, along with the larger format, allows Romita's artwork to really shine with multiple splash pages throughout the book. This issue also opens with a brief, one-page origin recap on the inside front cover.

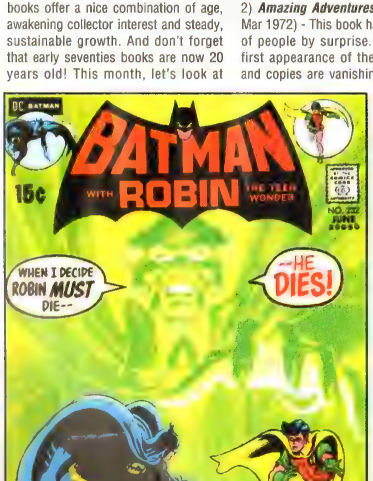
Both of these books are getting harder to find in NM condition due to their squarebound spines, but they can still be found (occasionally) in high grade at just over $100 for the pair. So all you Spidey fans out there, do yourselves a favor - look past the format difference, and check out these two gems. You'll be glad you did! ■

**By Ray Connell**

the COMIC BOOK MARKETPLACE!
I NEED A COPY OF FUNGUS PATROL #2 REALLY REALLY REALLY REALLY REALLY REALLY BAD!
I'LL SEE WHAT I CAN DO.
NEXT DAY...
CAN I RUMMAGE THROUGH THE BACK ROOM? MAYBE THERE'S A FUNGUS PATROL #2!
NO!
NEXT WEEK...
CAN I LOOK AT THAT COLLECTION YOU JUST GOT? IS THERE A FUNGUS PATROL #2 IN THERE?
NO!
THE WEEK AFTER THAT...
HOW ABOUT IF I STAY AT YOUR HOUSE THIS WEEKEND AND I CAN LOOK AROUND FOR FUNGUS PATROL #2?
NO!
THREE WEEKS LATER...
DID YA GET A COPY OF FUNGUS PATROL #2?
NOT SINCE YA CALLED FIVE MINUTES AGO!
TWO MONTHS LATER...
I DID IT, KID! I GOT A FUNGUS PATROL #2! YOU WON'T BELIEVE WHAT I HAD TO DO TO GET IT!
WOW!
JUST GIVE ME THREE DOLLARS AND IT'S ALL YOURS!
THREE BUCKS!
FORGET IT! I DON'T NEED IT THAT BAD!
DON'T MISS THE NEXT INSTALLMENT OF THE COMIC BOOK MARKETPLACE!

# 25 SLEEPERS FOR $25... OR LESS!

One of the best things about comics from the 1970's is their affordability. With key Golden and Silver Age books priced beyond the reach of many collectors, and "hot" new comics often commanding $20 to $100 within a few weeks of their release, 70's books offer a nice combination of age, awakening collector interest and steady, sustainable growth. And don't forget that early seventies books are now 20 years old! This month, let's look at comic books that guide for moderate prices. The twenty five comics I've listed here guide (in Near Mint) for a remarkable $25 or less!



© DC Comics

1) ***Amazing Adventures* #1** (Marvel, Aug 1970) - The Black Widow and the Inhumans get their own series. Two for the price of one! $12.

2) ***Amazing Adventures* #11** (Marvel, Mar 1972) - This book has caught a lot of people by surprise. Contains the first appearance of the "new" Beast and copies are vanishing all over the country. Currently guides at $10, but don't count on this low price lasting much longer.

3) ***Amazing Adventures* #18** (Marvel, May 1973) - The first Killraven with great Neal Adams art. $12.

4) ***Astonishing Tales* #1** (Marvel, Aug 1970) - Dr. Doom stars in his own series! And Ka-Zar thrown in for good measure! $20.

5) ***Batman* #232** (DC, Jun 1971) - Neal Adams

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art, origin retold, and the first appearance of Ras Al Ghul. Cheap at $22.

6) ***The Cat* # 1** (Marvel, Nov 1972) - First appearance of The Cat, who later becomes Tigra. A bargain at $12.

7) ***Champions* #1** (Marvel, Oct 1975) - Ghost Rider, Hercules, Iceman, and the rest take on the bad dudes. Only $18!

8) ***The Demon* #1** (DC, Aug-Sep 1972) - A Kirby masterpiece, the new series keeps rolling along. $20.

9) ***Detective Comics* #400** (DC, Jun 1970) - The first Man-Bat and Neal Adams art. $25.

10) ***Detective Comics* #437** (DC, Oct 1973) - The new Manhunter by Simonson is cheap at $12.

11) ***E-Man* #1** (Charlton, Oct 1973) - A fun title that seems destined to be revived in the future. $15.

12) ***First Issue Special* #8** (DC, Nov 1975) - along with *Warlord* #1 (DC, Jan-Feb 1976), arguably Mike Grell's best work. One of DC's few long running (130+ issues) series from the 1970's. Only $15 each.

13) ***Frankenstein (Monster Of)*** (Marvel, Jan 1973) - Everyone's favorite monster returns, and nice Ploog artwork. Scare up a copy for just $15.

14) ***Iron Fist* #1** (Marvel, Nov 1975) -

**By Tony Starks**

Heart of the Dragon! K'un-Lun's finest warrior is back. Claremont scripts and Byrne art make this entire series a pleasure to own. Just $25.

15) ***Jonah Hex* #1** (DC, Mar-Apr 1977) - Many collectors start their Hex collection here, since his first appearance in All-Western #10 is nearly impossible to find. $25.

16) ***Man-Thing* #1** (Marvel, Jan 1974) - Marvel's very own swamp creature looks to be a bargain at only $16.

17) ***Marvel Two-In-One* #1** (Marvel, Jan 1974) - The Thing team-ups were never as popular as Spidey's, but they were popular enough for a 100 issue run. A true bargain at its $20 price.

18) ***Mister Miracle* #1** (DC, Mar 1971) - One of Kirby's most popular Fourth World creations remains one of the least expensive at $15.

19) ***Powerman* #17** (Marvel, Feb 1974) - Largely overlooked 1st issue seems cheap at $12.

20) ***Son Of Satan* #1** (Marvel, Dec 1975) - If you can get someone to sell it to you for guide ($10), it's a steal. Even $20 lately is still a good price.

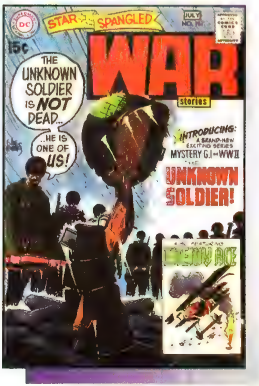
21) ***Star Spangled War Stories* #151** (DC, Jun-Jul 1970) - Contains the first Unknown Soldier, a feature which ran 12 years and over 100 issues. Incredible Joe Kubert art and a low $25 price tag make an unbeatable combination.

22) ***Star Wars* #1** (Marvel, Jul 1977) - Perhaps the most successful movie tie-in of all time... with rumors about an upcoming sequel continuing to fuel collector demand. $18.

23) ***Strange Tales* #178** (Marvel, Feb 1975) - Starlin's Warlock begins, plus the 1st Magus. $18.

24 & 25) ***Submariner* #34, 35** (Marvel, Feb 1971 and Mar 1971) - The Defenders make Pre #1 appearances in these great issues. Many collectors feel that both are overlooked and underpriced at $15.

So there you have it... 25 sleepers for less than $25. And this is just the tip of the iceberg! Watch upcoming issued of CBM for more great inexpensive Sleepers! Till then... keep checkin' those bargain boxes for Lost Comics Of The '70s! ■



# "Fox-y" Ladies

Dr. Fredric Wertham, M.D., states on the inner-leaf of his famous book Seduction Of The Innocent that: (1) Comic books are an invitation to illiteracy; (2) Comic books create an atmosphere of cruelty and deceit; (3) Comic books stimulate unwholesome fantasies; (4) Comic books suggest criminal or sexually abnormal ideas; (5) Comic books create a readiness for temptations; and (6) Comic books suggest forms a delinquent impulse may take, and supply details of technique. He further suggested "Children who fall prey to these books will no longer be able to appreciate good literature".

Using the above criteria, many comic book historians have hypothesized that the good doctor was most contemptuous of two companies. the first was the EC company (*Tales From The Crypt*, etc.) which featured stories of extreme violence, and the other was the Fox Feature Syndicate.

Fox editor and publisher, Victor S. Fox, produced comics in the mid to late 40's with violent and enticing "cheesecake" as the mainstay of the companies comic book offerings. Fox's superhero line-up, which included the Flame, the Green Mask, U.S. Jones, and Blue Beetle, had been on a steady decline and all would eventually go the way of the do-do and the passenger pigeon (except for Blue Beetle).

This superhero decline may have been a consequence of servicemen returning from World War II, who had read comics before and during that conflict, and now craved more than just men in tights. Heaping helpings of cheesecake were what the returning "boys in uniform" wanted, and Fox more than filled the demand.

Various comic book industry critics, including Wertham, often described Fox's second wave of titles (the "Good Girl Art" titles) as prime examples of "bad" comics. *Jo-Jo, Dagar, Blue Beetle, Junior, All-Top*, and especially *Phantom Lady*... all were accused of diluting the innocence of American youth. Covers like that which adorned *Phantom Lady* #17 (among others) are regarded by many (including Wertham) as quintessential examples of this loss of innocence. I'm sure when Wertham singled out this genre, he had no idea that it would eventually cause a collector's frenzy for the very issues he so disliked!

Those who are thinking of collecting the "Fox ladies" might also consider the following:

**By Steve Gentner**

Continued on 2nd page following.

PHANTOM Lady
APRIL
10¢
PHANTOM LADY
THIS ISSUE!
PHANTOM Lady
"The SODA MINT KILLER!"
"The STINGING WHIP!"
plus
A TRUE CRIME STORY
Narrated by PHANTOM LADY

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**INFLUENCES ON COLLECTIBILITY AND DEMAND:**

**I. Exposure** - Since these books were shown in the 1978 Overstreet Price Guide as part of the article on Women's roles in comics and "Good Girl Art", a growing number of collectors from many divergent areas of fandom have been eagerly searching for *Phantom Lady* #17 and the other Fox "forbidden" or "Good Girl Art" comics. Demand: medium to high. Availability: Moderate in low and mid grades, extremely scarce in high grades.

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**II. Paper Quality & Cover Gloss** - Not only was the paper used in these books of extremely poor quality, Fox did not use coated stock for most of its covers so there was no "cover gloss" on most Fox books. This means that the chance of finding well preserved copies is low, if at all.

**III. Paper Color** - Another oddity; many Fox books were printed on light blue or pink paper. This paper "anomaly" must have created havoc for the printer as they attempted to get the ink colors to look right. Some have suggested that the dye in the paper caused accelerated degradation of the paper. Other experts have suggested the Dye is an anti-oxidant that retards paper aging. Whatever the resolution of these two positions, the colored paper is a unique quality for the Fox books.

**IV. Page Count** - Fox books didn't seem to have very high page count when compared to most other comics of the day. Whether this was due to a paper shortage or a supply problem is not known, but the net effect was still the same. These books were manufactured very CHEAPLY!

**V. The Missing Pages "Syndrome"** - The scarce square bound Fox Giants (Fox annuals, which contain a great number of these books) were made from several rebound coverless issues. The problem was that the first page of the first story always started on the inside front cover, and the last page of the last story ended on the inside back cover. A coverless copy, therefore, is missing two story pages! This didn't stop the company from rebinding thousands of newsstand returns for sale to "unsuspecting" buyers. To this very day, collectors marvel

at these seemingly "incomplete" and rare Fox Giants.

**VI. "Forbidden" Art** - But even including the five points above, what's the real attraction for these books? The answer, first and foremost, is the Art! Matt Baker, Jack Kamen, and Edmond Good were masters at illustrating the exaggerated female figure and their "smutty" style of art veritably "sizzled" off the pages! Month after month you could rely on Fox to deliver jungle-smut, detective-smut, desert-smut, super-smut, and even juvenile-smut! Characters like Rulah, Jo-Jo, Junior, Blue Beetle, Dagar, and especially Phantom Lady... all titillated youthful and young adult male readers issue after issue.

Comparing Fox titles to what's on the stands today makes them look almost "wholesome"! Exaggerated anatomy seems commonplace nowadays. (Even for "old married ladies" like Sue Richards!) Yet at the time the Fox books were published, they were considered "detrimental to the fiber of America's morality and intelligence."

The real irony is that these "despised" books have such an incredible appeal to collectors in today's comic book marketplace! In today's market, "inappropriate" books like *Phantom Lady* #17 (Near Mint) sold for as much as $1,150! *All-Top* #8 is going for around $550 in similar grade!

"Fox-y" ladies were undoubtedly a major element in the precipitation of the Comics Code Authority. The "daring" albeit sexist comics that Victor Fox (and others) produced have become almost legendary. The Fox contribution was so extraordinary that it both defined the genre... and ultimately destroyed it! ■

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